

MUSIC WEEK



They said it couldn't possibly happen ever again (our printers who have to stick the thing on the front said that, in fact). But we said it could and it would... and here it is — the all-singing, all-dancing second Music Week CD promo. From Aussie rock to "melodic from Coventry", it's all here among eight of the best new cuts around and it's all yours — free, gratis and for nothing as a taster of things to come from each act. The acts are profiled in detail on p14. As ever we thank the record companies for their participation, music publishers for their co-operation, and Nimbus for its manufacture.



CARL MARSH



SKIN GAMES



ARTHUR BAKER & THE BACKBEAT DISCIPLES



LOVE TRAIN



BLISS



GAVIN FRIDAY



JOHNNY DIESEL & THE INJECTORS



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2. BLISS	I WALK ALONE	TALK IT OVER	Island Music	EMI Records
3. ARTHUR BAKER AND THE BACKBEAT DISCIPLES	EACH MAN KILLS THE THING HE LOVES		Copyright Control	A&M Records
4. GAVIN FRIDAY			Blue Mountain Music	Island Records
5. JOHNNY DIESEL & THE INJECTORS				
6. CARL MARSH				
7. PIERCE TURNER	HAVE YOU THE SUN (LA)			
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DE WIT: optimistic about negotiations with the BPI

MPA 'Cinderellas' head for ball

THE UK's music publishers, often regarded as the Cinderella sector of the record industry, believe they are making progress in their bid for a higher profile.

In particular, their trade body, the Music Publishers Association, is increasing its visibility both nationally and internationally, according

to chairman Frans de Wit.

He adds that there is a new sense of unity among British publishers, especially in the face of the move to European central licensing of records in the last two years.

'The MPA's working party on

TO PAGE FOUR ►

Chrysalis: 'glad to stay in UK hands'

CHRYSLIS IS expressing its pleasure this week that its deal with EMI means that the company stays in British hands.

EMI has agreed to buy 50 per cent of Chrysalis (MW, April 1), and chairman Chris Wright says he is "delighted" with the situation. Other suitors reported to be in the chase for the company included Germany's BMG and US giant Warner Communications.

Wright comments: "I think Chrysalis has a very British identity on both sides of the Atlantic and it will ultimately always be a British company. That's most pleasing."

Now that the search for a partner is over, Chrysalis is having to tackle some tough issues, including the most effective use of the Thorn EMI cash to bolster its A&R profile. Meanwhile, EMI Music president Jim Fife says his company is still in an acquisitive mood in its drive to improve market share and profit margins.

See News Analysis — p3.

Joe Keiner, senior vice president of Chrysalis's international division, has been appointed a main board member of Chrysalis Group plc. Keiner, who came to Chrysalis from Adidas, is a former vice president of RCA/Ariola International.

Sell through boom set to catch album sales

THE IMPACT of sell through video on the music retailing market is emphasised this week as the volume of sales begins to match that of albums.

A comparison between panel sales for the top five albums and videos shows that U2's Rattle And Hum video and the Dirty Dancing movie would be equal to the fourth and fifth placings.

This is being seen as confirmation of the sales power of sell

through and its expected steady growth over the next three years. It is also seen as a sign of an increasing willingness by dealers to stock the format.

"Things like the Kylie, Bruce Springsteen and Bros videos are now selling the same number as some of the very big albums," says Virgin Vision's deputy managing director Angus Margerison.

"The market overall has increased substantially and has outstrip-

ped people's expectations last year by 30 per cent. We are talking about a business that is now worth £200m at retail level compared to £600m for the record market. Within three years, the video market is likely to peak at £350m."

Margerison adds that the High Street chains are already well behind sell through and are now se-

TO PAGE FOUR ►

Stylus — enter Mr Cho

STYLUS MUSIC is effectively under new ownership this week with the purchase of a large portion of its issued share capital by Electronic Magnetic Associates Ltd (Elmag).

Staff were called to a meeting at Stylus's Chiswick headquarters on Friday evening where they were addressed by the new chairman of the company.

The new man in charge is the owner of Elmag, a man described in a Stylus internal memorandum

only as Mr Cho.

The memo, from chief executive Tony Naughton, also says: "You will appreciate that the company has experienced cash flow difficulties over the last two weeks as a result of prolonged negotiation and that as a result there has been significant gossip and misleading statements prevailing."

Stylus had not responded to MW's requests for comment by press time.

Brits Awards: why, how, where to now?

THE BRITISH Record Industry Awards show will come under the microscope next week when the BPI's awards committee meets to analyse the show.

The committee will be preparing a report on all aspects of the event for presentation to the full BPI council. After council members have studied the document, they will decide on the composition of the committee to oversee next year's ceremony.

INSIDE

News analysis: The Chrysalis/EMI deal	3
New product	3
Umbrella launches a new initiative	4
Frontline: The hardware/software dealer relationship	6
Publishing: Ken Leray in Nashville	6
Airwaves: International Radio Promotions' first year	8
Airplay action; CD chart	8
Tracking, Indie chart	10
Feature: Dance music video	12
Singles, album charts	14,23



A&R: The stars of the second MW compact disc; Elton John live, plus Dance, Hamilton and reviews (Deacon Blue's album pictured) Starts 16

US charts	20
The Other Chart	21
Dance chart	25
Music video: Nurturing talent with Propaganda Films, plus chart	26
Classical: ASV's three-inch CD solution; Novello launch, plus chart	28,30
Feature: The plugging business	34
Diary; Dooley	37
Focus on music publishing — Ivor Novello nominations, plus the history of the PRS	Centre

BPI roadshow meets dealers

THE BPI is going on the road to establish closer links with record dealers across the UK.

The organisation's retail liaison committee is to visit a number of cities around the country to speak to shop owners and managers on matters of mutual interest.

Says BPI deputy chairman Maurice Oberstein: "We feel that we should not consider issues just with the British Association of Record Dealers. We have a good relationship with BARD but, even so, there are dealers that the BPI would not

TO PAGE FOUR ►

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Does it take a big wheel to break a butterfly?

WHAT IS the lifespan of a butterfly? Approximately 30 years, in the case of Chrysalis Records. Under the terms of its new Thorn-EMI deal, the label will almost certainly belong to somebody else — be it Thorn or whatever conglomerate then owns Thorn — by the turn of the century.

So it was hardly surprising that Chrysalis co-founder and chairman Chris Wright appeared subdued during last week's news con-

ference to announce the agreement. Asked if the label's 50 per cent sale was a defeat for the company, Wright allowed that it was, "in a way."

It is a defeat for other independent labels, too, some of which may be forced into similar transactions in future. It is symptomatic of the way in which there has become less and less middle ground between the big six multi-nationals and the rest of the industry.

As the record groups of Warner and CBS grow, their competitors must buy others to keep up: Bertelsmann with RCA, MCA with Motown, Thorn with SBK and Chrysalis. Thus, the middle ground disappears. And whether they like it or not, A&M and Island will in this climate continue to be the subject of rumours about their future.

Independents of that size can today be held hostage by any downturn in the fortunes of their major artists, or the lack of product from them. That is what happened to Chrysalis, particularly in the US, and it can lead to a dangerous spiral: artist X declines to deliver his new album until his label's malaise is cured — but his album could be part of the cure.

Chrysalis had been in similar circumstances before, when the US label suffered because of delays when the Huey Lewis follow-up to Sports. Which was why it was inter-

esting to hear Chris Wright talk last week about media reports of Chrysalis Records' US losses — he called them "over widely publicised" — rather than the losses themselves.

Commented Wright: "We were getting increasingly to the point... where people were concerned firstly about the long-term health and viability of the company, and secondly about what structure we were going to come up with to solve the problem." That situation, he said, was obviously "impacting on our ability to trade in the marketplace." It sounds like the rumours, as much as the losses, were forcing the company to make its deal.

Now that the move is made, what does it buy for Chrysalis? No interference from its new partner, according to EMI Music president Jim Fifield. "We've understood from the start that we were interested in keeping Chrysalis Records' management group and its culture independent from EMI," he stated. "The way in which it represents itself to the creative community and to the retailers will solely reside with Chris and his team."

Wright added that EMI's investment enables Chrysalis "to go out into the marketplace and acquire talent" with the backing of a strong financial partner. The inference is that the label will expand its roster.



FIFIELD AND Wright: giants and butterflies

The question is whether extra cash buys improved A&R capabilities — or more time for its existing A&R capabilities to deliver. If the absence of a new Huey Lewis or Billy Idol release is not so painful in an EMI-funded environment, artists like Sinéad O'Connor, The Proclaimers, The Waterboys and others should have more time to break worldwide.

For EMI, the new deal buys distribution rights to Chrysalis around the world as the indie's existing licensing arrangements expire, as well as the administration of Chrysalis music publishing in "certain key territories."

In the US, Chrysalis Records will leave CBS distribution in about 18 months for EMI's CEMA arm. Considering that CEMA currently has approximately nine per cent of the market, any help will be welcome. In other territories — including Australia, Scandinavia, Spain, Italy and Latin America — Chrysalis will switch to EMI distribution by the end of this year. Among the losers: BMG, Festival and Sonet.

BMG has lost more than some licensing deals, of course. It was competing with EMI to be Chrysalis' new partner, as part of its own aggressive agenda for growth and expansion in the international marketplace. Losing this deal may only make the major more determined to succeed in other or similar circumstances, although BMG president/chief executive officer Michael Dornemann has said that future acquisitions would only be made at "reasonable" prices.

Whether or not Thorn's price for 50 per cent of Chrysalis Records is reasonable, one insider reckons the deal buys EMI Music approximately one per cent of worldwide market share. If that is correct, the price seems a bargain.

Equally interesting is how the

deal has bought for EMI more of the worldwide music industry's attention. Following the SBK acquisition — notable not only for the price tag, but also for the swift manner in which Charles Koppelman and Martin Bandier were elevated to run EMI's publishing interests worldwide — and now Chrysalis, it is apparent that the "sleeping giant" (Fifield's phrase) is awake.

"One became accustomed to not seeing EMI as an aggressive operator," said Chris Wright, explaining how the major came from behind to seal the deal. "To that extent, you've got to knock your head a couple of times now and say, 'They are.' Jim Fifield is very quickly changing the whole way that people think about EMI."

For his part, Fifield said, "I was told by (Thorn-EMI chairman and chief executive) Colin Southgate that he wanted two things to happen: our market share to improve globally, and our return-on-sales performance to improve. He said he knows it's a tough task, but he's been a man of his word. So I've been aggressively doing what I can to kick this company up — and he's been very supportive in giving me the funds."

The funds are no longer in doubt. The results are what makes it intriguing. Is the company still in an acquisition mode? "Sure," answered Fifield.

Chatting informally a little later, the EMI Music chief was enthusiastic about the Grammys performance of an artist in which he now has a 50 per cent stake. "Did you see Sinéad O'Connor? The boots, the bold head — and then she let loose this screaming rap." EMI "could use a few more of those," he chuckled. That may be the ultimate message of the Chrysalis deal.

MUSIC WEEK



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Editor: David Dalton. Deputy Editor: Dave Laing. News Editor: Jeff Clark-Meads. Reporters: Selina Webb, Nick Robinson. A&F Team: Jeff Clark-Meads, David Dalton, Duncan Holland, Karen Faux, Dave Laing, Nick Robinson, Kay Sinclair, Selina Webb. Production Editor: Kay Sinclair. Chief Sub-Editor: Duncan Holland. Sub-Editor: Andrew Martin. Special Projects Editor: Karen Faux. Contributing Editor (International): Adam White. Contributors: James Hamilton and Barry Lazell (Disco & Dance), Jerry Smith (Singles), Nicolas Soames (Classical), Dave Henderson (Tracking/Indies). US Correspondent: Ira Mayer, 488 East 18th Street, Brooklyn NY 11226, USA (Tel: 718-469 9330). Research: Lynn Facey (manager), Janet Yea, Gareth Thompson, Joanne Embleton, Jon Crauch, Gloria Byatt, Graham Walker (Special Projects). Advertisement Manager: Andy Gray. Senior Ad Executive: Rudi Blackett. Ad Executives: David Howell, Judith Rivers, Christine Chinnetti. Classified: Judith Rivers. Group Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Leppard. Publisher: Andrew Brain.

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NEW PRODUCTS

● **STYLUS** IS mounting a £250,000 TV campaign in support of The Singer And The Song, a 20-track compilation from singer-songwriters. The promotion breaks in Harlech and Yorkshire this week to coincide with the album's release before rolling out nationally. The album includes Don McLean's Vincent, Lou Reed's Walk On The Wild Side, Gerry Rafferty's Baker Street and Enya's Orinoco Flow.

● **FACTORY COMMUNICATIONS** is launching a £100,000 TV advertising campaign in support of the New Order album Tech-

nique. The ads will appear in all ITV areas and Channel 4.

● **POLYGRAM** IS re-promoting The Marquee — 30 Legendary Years to tie in with Radio One's repeating of its series on the Marquee club.

● **CBS** IS backing the release of the new Deacon Blue album When The World Knows Your Name this week with national and music press advertising which will include co-op campaigns with HMV, Our Price, WH Smith and Tower. The group will also be touring throughout May.



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Umbrella unfurls for indie thrust into the Nineties

INDIE ORGANISATION Umbrella is launching an initiative aimed at regaining the high profile and popularity that surrounded its inception three years ago.

The association for independent record companies with independent distribution is holding its third annual seminar on May 20/21 and will also be awarding Golden

Umbrella awards and releasing an Umbrella album.

The idea of the project is to get together as many independent companies as possible and look at the future of the sector in the Nineties. "This is the starting point for a new thrust forwards," says seminar director Aaron Sixx.

"The idea is basically for people

to be able to discuss where the indie is going in the Nineties. A lot of market forces are attacking the independent sector and if the industry is not careful we could be in the hands of about 12 companies only."

There are presently 125 Umbrella members and Sixx hopes that more will join the ranks following the seminar at the Novotel Hotel, in Hammersmith, London.

Topics for discussion include the new copyright law, international licensing, distribution, radio, press and retail. Each seminar will feature prominent industry figures.

The awards will be made to the best independent record company, distributor, album, single and video of the year.

At the same time as the seminar, Umbrella will be releasing two compilation albums, cassettes and compact discs of independent bands — one guitar orientated, the other a dance selection.

For more details of the seminar, including the registration fees and trade stands, contact the Umbrella seminar office on 01-226 3261.

UK copyright law further endorsed by Dutch ruling

ANOTHER BOOST is being given to the sovereignty of UK copyright law over EC free trade rules.

The Supreme Court of the Netherlands has upheld the decision of a lower court that Elvis Presley product pressed while out-of-copyright in one EC nation should not have been shipped to other community countries.

The ruling is the latest episode in a case that has been running for nearly two years and, when it began, was regarded as the first test of national copyright laws within the EC.

The action was between BMG,

which owns the bulk of Presley's catalogue, and manufacturer Sonortape and distributor Boogaard.

Their product was being extensively imported to the UK before the case.

In giving their ruling, the supreme court judges stated: "Record producers who make sound recordings of an artist's performance with the artist's permission have an interest to be respected in law and protected."

"Boogaard are acting unlawfully when they produce these sound recordings."

royalties bill paid by the record industry, de Wit is optimistic that the BPI will accept the Continental rate. "I don't think the difference is great enough for them to afford the high legal costs of taking the matter to the Copyright Tribunal," he says.

MPA 'Cinderellas'

► FROM PAGE ONE

central licensing has established the fact that no deal between a major record company and a European collecting society can take place without the agreement of British publishers," says de Wit, who is managing director of EMI Music Publishing.

At home, the biggest issue facing publishers will be the abolition of the statutory 6¼ per cent mechanical royalty paid by record companies to copyright owners, and de Wit acknowledges that in negotiations with the BPI, publishers and writers — represented by the Mechanical Copyright Protection Society — will be looking for an extension to the UK of the European-wide agreement between BIEM and IFPI.

Although this would increase the

BPI roadshow

► FROM PAGE ONE

normally come into contact with."

Oberstein anticipates that main items on the agenda will include the proposed promotion of cassette singles. The meetings are due to begin later this month.

Cassette singles have already been discussed extensively by the retail liaison committee, but the project is being hampered by differences between the two sides on pricing, packaging and test marketing.

Fifield power confirmed at EMI Music

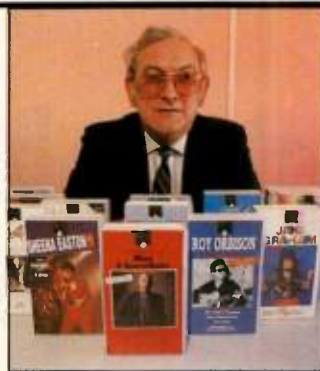
LONG-AWAITED confirmation that responsibility for running EMI Music Worldwide has been passed from Bhaskar Menon to Jim Fifield is being given by the company.

From this week, Fifield is appointed president and chief executive officer though Menon remains chairman of EMI and a member of the Thorn EMI main board.

A statement from EMI says Fifield "will assume full executive responsibility for the direction of EMI Music Worldwide" and will report directly to the chairman of Thorn EMI, Colin Southgate.

Fifield joined EMI in May as president and chief operating officer from CBS/Fox Video.

EMI says Menon's new role will put more emphasis on strategic and international decision-making.



THE TWO new Video Collection labels are launched by Peadar Toomey, operations director of parent company Prestwich Holdings

Sell through

► FROM PAGE ONE

lecting fewer titles but with a much higher profile in their stores. The independents, meanwhile, are also getting the message.

"We are experiencing that the non-chain stores are putting their toes in the water and are stocking the biggest of the music titles. But there is still some resistance from the dealer base to stock anything other than music product," he says.

Meanwhile, The Video Collection is starting two labels which it hopes will widen sell through's appeal to album buyers. Titles in the Cinema Club and Music Club series will have a dealer price of £3.47 and a suggested retail price of £4.99, breaking the important psychological barrier of under-a-five.

Video Collection marketing manager Nick Cregor claims the labels will open a whole new market for sell through. "The new labels will re-define sales levels in the video industry in the UK," he says.

But both Cregor and Margerison believe that video sales will not detract from those of albums.

"I think people will still buy both because they are used in totally different environments and the sound quality is still comparatively lower on video," says Margerison.

"I think a £4.99 range will have the same effect on the video business as Music For Pleasure has had on the record business."

"It is simply opening up another space in the market."

● CASTLE COMMUNICATIONS has returned pre-tax profits of £803,000 for the second half of last year — a 100 per cent increase on the similar period in 1987. Turnover rose by 150 per cent to more than £9m.

World BRIEFING

TOKYO: WEA International is expanding in Japan. Following its recent buy-out of Pioneer Electronic's share of Warner-Pioneer — a major Japanese label — WEA has now purchased the independent Alfa Moon. With plans to market home-grown Japanese talent abroad, WEA's international chairman, Ramon Lopez, says: "Japanese artists' product is becoming more acceptable in the international market. That trend will clearly continue."

MILAN: WEA's global expansion continues. Another new acquisition is one of Italy's major labels, Compagnia Generale del Disco, the record arm of the Sugar Group.

AMSTERDAM: While the Dutch record industry awaits a decision in parliament this month on the introduction of a levy on blank audio and video tapes, their 1988 sales figures have just been announced. Revenue rose 12 per cent last year to top the 800m guilder (\$380m) mark for the first time — the largest increase being in compact disc sales, up 59 per cent to 17.8m units, which represents a market share of 65 per cent. Other sectors declined, however, with cassettes falling 13 per cent, vinyl singles 30 per cent and vinyl LPs 33 per cent.

HOLLYWOOD: CBS has created its first label president in David Glew, the new head of the Epic/Portrait/CBS Associated labels. Glew, who joined CBS a year ago following 19 years with Atlantic, says the move will bring the company in line with the rest of the industry. Other label presidents are also planned for the WTG and Columbia divisions, the latter post rumoured to be going to Arista executive vice president Don Ienner.



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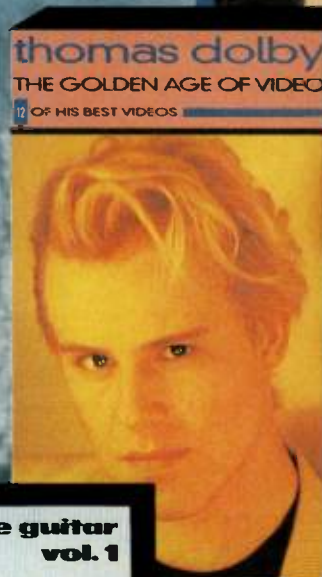
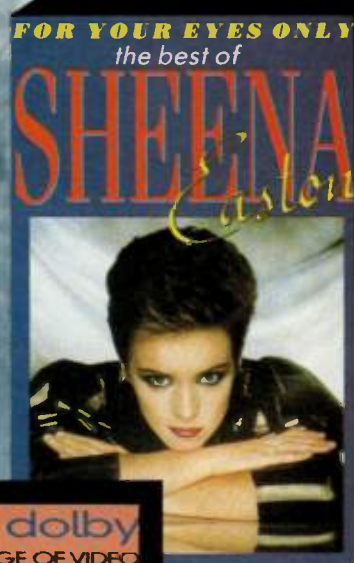
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Retail price: £7.99

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Her greatest hits on video. Watch the stunning transformation from the lady hits '9 to 5' and 'Modern Girl' to her more current raunchy performances.



Thomas Dolby -
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MVP 9911773
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Approx. 60 mins
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Retail price: £9.99

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Night Of The Guitar Volume 1
MVP 9911813
Released 10 April
Approx. 60 mins
Dealer price: £6.50
Retail price: £9.99

A guitarist's dream... 9 classic electric and acoustic guitar heroes of all time strutting their stuff live at the Night of the Guitar tour of Nov 1988

pmi the crest of a wave

Why the retailer didn't cross the road

The hardware and software sides of the industry might be simply yards apart in the High Street, but, despite calls to the contrary, their approach would seem to remain miles apart. Dealers put forward their side of the argument

THE RENEWED appeal this week for closer co-operation between hardware and software dealers is emphasising the gap that still remains — even when the two sides work less than a few yards from each other.

While towns and cities all over the UK have their fair share of both types, most seem to keep themselves to themselves and not tread on each other's territory.

The verdict from record dealers is that whenever possible they aim to work with the hardware shops but the two paths rarely cross.

Colin Gordon, manager at Record Rendezvous in Inverness, has a number of High Street hardware stores close by. "We seem to have no real relationship with them," he says.

"But if we get someone coming into the shop and we feel they are

probably going to get what they want from a hardware store, then I will recommend our only hardware independent.

"I would rather help another independent because the big boys get enough trade. We need all we can get. As far as selling hardware is concerned, I wouldn't be able to afford it. The outlay is too expensive," says Gordon.

Kevin Ambler, at Roulette Records in Sheffield, is also surrounded by hardware chains and independents. "We do have a relationship with Dixons in that they supply us with our hardware for the shop," he says.

"But some of the dealers can be a bit funny towards you especially the chains who always seem to be a bit one-sided. Generally, the independent hardware boys stick together, the nationals are not really bothered."

Ambler says he has never thought of stocking hardware himself because there are too many other people doing it and he would not be able to compete.

Andy Phippen, at Rhythm In in London, stocks disco equipment as well as his main record business. But as he is situated near Edgware Road, he is in close competition with a large number of hardware dealers.

"I've only been trading here for 12 months and although I know a few of the other dealers a bit, I don't have any regular contact with them. Most of them seem to have geared themselves for the export market and they probably don't want any contact with me," says Phippen.

"The contact I have with them is in terms of disco equipment and I tend to serve a lot of DJs. It is all a bit of a rat race when it comes to getting customers but I like to think that the ones who come to

'We seem to have no real relationship with the hardware stores.'

me know they are getting a good deal because they can get their records at the same time," he says.

Julian Wild, manager of The Record Shop, in Crediton, Devon, says he has no relationship with Benns, a hardware store in the town which also sells records.

"He was already here when I started and I think I put his nose out of joint by intruding. But I must admit that a lot of people go to Exeter if they want anything anyway," he says.

"But at the same time I do make people aware that he is here although I'm not sure of what stock he handles. It is important to try and work together in some way."

He adds that even if he had the space he probably would not stock hardware because it is more important to specialise in areas that you know most about.

Benns manager Clive Jones says the shop is primarily a hardware dealer with records being a sideline that doesn't really make money. "I think the two can work together in one store but it depends on the location," he says.

"We are only seven miles from a major centre. Consequently, the records side doesn't do well at all for us and it's a stupid business for us to be in."

"I can't really tell whether The Record Shop is competition for us or not but we have no relationship with them."

The Opry optimist



KEN LERAY: another one looking for that overnight success after 20 years in the business

by Nigel Hunter

COUNTRY MUSIC is perhaps the last refuge for those who write songs but cannot perform them or regard themselves more as songwriters rather than artists.

It's still possible, given the right quality of song, the right contacts and the requisite amount of luck, to place material with country-oriented recording artists, who don't seem quite so acquisitive and determined to be totally self-contained and self-sufficient as their counterparts in other areas of popular music.

This doesn't mean that the streets of Nashville are paved with instant gold discs for local or foreign songwriters, however. Ken Leray went to Nashville eight years ago, and obtained a cut on a country album with one of his songs within a week of his arrival.

"I thought that this was it — the songwriter's paradise," he grins. "But I haven't had another one like that since."

Other Brits who have settled in Grand Ole Opryland have made the same discovery. Tennessee is a highly agreeable and congenial part of the US in which to live and work, but progress there is as tough and daunting as anywhere else and with no guarantees.

Mitcham-born Leray lives on a 10-acre farm at Kingston Springs 30 miles outside Nashville up in the hills in a sparsely populated area where his neighbours are an interesting mix of Scots-Irish and Cherokee extraction.

It's all a far cry from the earlier years of the Mitcham boy who played soccer for Wimbledon FC back in its amateur days and then turned out professionally for Bristol City before giving up the game in favour of music in 1967. He met Tony Hall when the latter was launching his Fresh Air label through Phonogram.

"I was playing in pubs and at Flanagan's Restaurant in Leicester Square when I scored my first hit with the first song I had published," Leray recalls. "It's title was Sweet Was My Rose, and I recorded it myself."

That was in 1975, and it made number one in France and charted high in several other European

'From singing in pubs, I was suddenly on European TV and having lunch with Princess Grace. I still didn't know about asking for advances, though'

countries.

"From singing in pubs, I was suddenly on European TV shows and having lunch with Princess Grace," he reminisces. "I still didn't know about asking for advances, though."

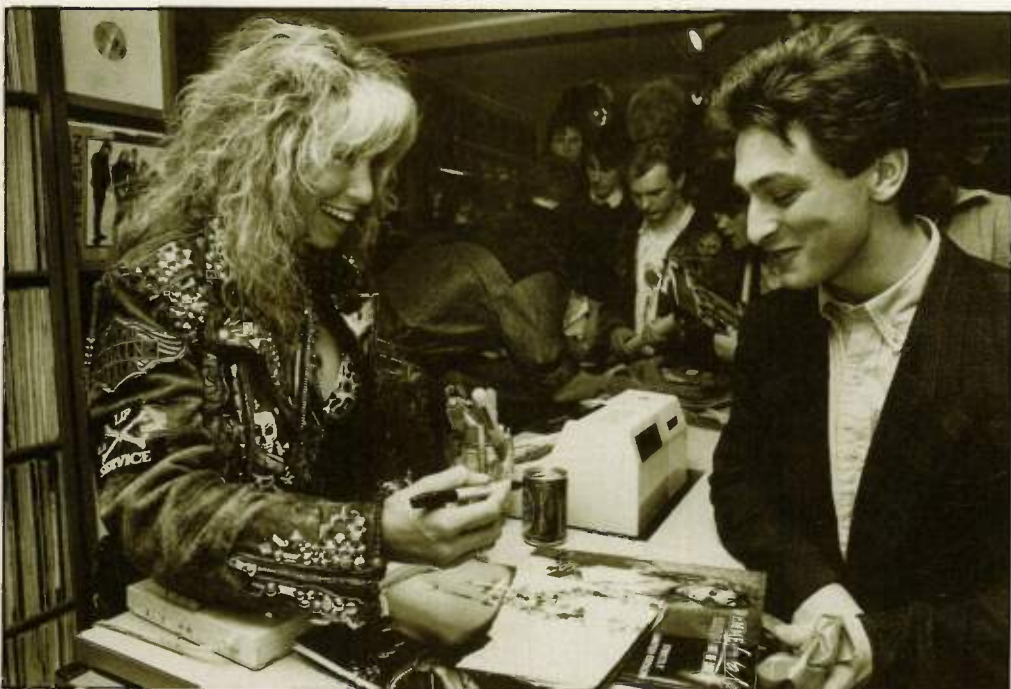
His biggest triumph to date is Together We Are Beautiful, published through the Tony Hall connection and recorded by Fern Kinney in 1980, making number one here and charting high in several other countries.

Leray decided to move to the States in 1981, working there as a writer/producer with Ric Ocasek of The Cars and Laurie Beechman who starred in Cats. A year later his song Movie Show, recorded by Anna, charted in Europe, and another called You Are There For Me has been accepted for a forthcoming Hollywood movie.

During his time in the States, where he also has a house at Cape Cod in addition to the Tennessee farm, Leray has achieved success as a professional golfer, and is writing a stage comedy based on his golfing experiences and a book on being "a survivor rather than a superstar in the music business".

He is collaborating with Clive Westlake, another Brit songwriter with a Nashville base, and they have long sessions in Leray's small studio at his farmhouse, during which they often bellow at each other but get some songs written. Some of them are destined for a CBS album by Utte Lempert.

"I've had a couple of hits," muses Leray with droll humour, "but I'm still looking for a huge one that will make me an overnight success after 20 years in the business."



AMERICAN BAND Femme Fatale boosted business when they went to rock specialist Way Ahead in Nottingham for an album-signing session.

STRADA SONGS

Strada Songs Limited
Kingsmead House
250 Kings Road
Chelsea
London SW3 5UE
Tel: 01-351 6977
Fax: 01-351 7749

contact Evros Stakis

1033 Ocean Avenue Suite 302
Santa Monica California 90403
Tel: 213 458 3348
Fax: 213 458 1057

Strada Varia
21 rue Jouye Rouve
75020 Paris
Tel 01 0 33 140111800
contact Paul Banes

STRADA SONGS

Plugging the gap?

by Sarah Davis

INTERNATIONAL RADIO Promotions is a plugging concern with a difference. Co-founder Mike Plumley, already established as a successful UK plugger, saw the potential for a co-ordinated musical promotions service on an international level, not only providing an international radio plugging service but also sending out product, co-ordinating gigs and arranging TV appearances and interviews.

Plumley says: "It was natural to follow on from IRP's strong UK coverage to establish a list of sympathetic producers and DJs from stations worldwide. We work with individual bands, record companies and management companies. We help bands, suggest things and give advice. We turn stuff down that we don't think will make it."

IRP also provides potential licensees the opportunity to pick up an artist.

IRP was launched at Midem in 1988, with a data base containing 3,000 files on radio, TV and associated media services. Plumley says: "As trading barriers around the world break down, organisations like IRP can cater for the international market, and IRP international manager Lucho Zvidema believes European and US radio stations are much less restrictive than UK stations in their choice of music, partly due to government relaxing of licensing abroad."

Plumley adds: "Through British radio's refusal to realise the wide spectrum of musical talent and taste in favour of mass-market pro-



MIKE PLUMLEY: IRP co-founder

motional trends, its highly restrictive nature becomes apparent. With upwards of 500 singles released every month, only a very limited selection gets onto the Radio One playlist which is reflected in local stations. It's stifling the music business and there's a lot of talent around. Looking overseas is becoming vital for up-and-coming bands."

IRP has linked up with Rockpool in the US: "They send us stuff and we try to come up with licensees for them and vice versa via Super-track and Rough Trade." And Plumley has just returned from pursuing expansion plans in Australia.

He says: "We'll be expanding more into Europe, adding the Eastern Bloc to our territories; then South America. Soon we will have promotional agents in all of our territories abroad."

BRIEFS

● **ANDY KERSHAW's** world music show will now be broadcast from 9.00pm, beginning April 2. Radio One controller Johnny Beerling says that Kershaw's show was originally intended for Sunday midnight but "it soon became clear that this would not provide the best environment for Andy's kind of music." The April 2, 9 and 16 shows will include a 45 minute simultaneous broadcast of Radio Four's Kershaw In Mali, a documentary on Kershaw's recent visit to Mali looking at life and music in the West African republic.

● **THE HELP A London Child '89** fund raising drive, spearheaded by Capital Radio over the Easter weekend, was a record breaker. Over £295,000 has been raised so far, and a Capital Radio spokesman says, "we confidently expect the total amount raised to be £0.5m". The auctions were the highlights of the event. The star prizes included Prime Minister Mrs Thatcher's beige handbag, which raised £2,000, and tea with Leader of the Opposition Neil Kinnock, which raised £2,100 from Saatchi chairman Bill Muirhead. Bros, Brother Beyond, The Bee Gees and Stock, Aitken and Waterman were among those who attended the launch at the Cafe Royal.



BROTHER BEYOND: helping out Help A London Child

● "GREATER LONDON Radio has got off to a promising start", says managing director Matthew Bannister. The station was launched last October, the first new radio station in London for 15 years. Its format of adult rock and pop music, alongside intelligent speech, was a major departure from the format of BBC Radio London, which it replaced, and was designed to appeal to an entirely different audience. A recent "dip-stick" survey shows GLR has an average daily audience of 170,000. Bannister says: "The figures show a rapidly increasing trend since Christmas. We launched at a time of increased radio competition and I believe the programmes took a couple of months to settle down. Our mix of good new music, alongside the all-time greats, is making waves in London."

● **BEHIND THE Beat**, BBC-2's black music programme, produced by Terry Jarvis, will be returning for another series in the autumn.

● **FURTHER TO** our story on applications for the first five incremental ILR licences (MW, March 25), we are happy to make it clear that Manchester-based BBC-TV and radio presenter Mike Shaft is not an ex-pirate and has always been an outspoken opponent of unlicensed broadcasting.

AIRPLAY

KEY A=Radio 1 'A' list
B=Radio 1 'B' list

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART	
		w/c 30.3 ACTUAL (4 or more)	w/c 27.3 PLAYLISTED	w/c 29.3 PLAYLISTED	w/c 30.3 PLAYLISTED (43 stations)	w/c 27.3 PLAYLISTED			
ABDUL, PAULA	Straight Up	Sire	17	15	A	A	38	40	4
ALMOND, MARC	Only The Moment	Parlophone	7	3	B	—	26	6	—
ALSTON, GERALD	Activated	Motown	5	—	—	—	—	—	—
ASWAD	Beauty's Only Skin Deep	Manga	14	11	B	B	34	30	53
BAILEY, PHILIP & LITTLE RICHARD	Twins	Epic	4	—	—	—	16	—	—
BANGLES, THE	Eternal Flame	CBS	13	14	B	—	37	34	13
BEE GEES	Ordinary Lives	Warner Brothers	8	12	B	B	35	34	80
BLOW MONKEYS	This Is Your Life	RCA	5	—	—	—	17	17	—
BROTHER BEYOND	Can You Keep A Secret	Parlophone	10	14	B	B	38	34	34
BROWN, BOBBY	Don't Be Cruel	MCA	10	14	B	B	27	30	14
BROWN, SAM	Stop	A&M	—	8	—	—	24	33	12
CARRACK, PAUL	Don't Shed A Tear	Chrysalis	5	13	—	B	12	30	69
CHANELLE	One Man	Cooltempo	—	7	—	—	26	31	19
CHILDS, TONI	Don't Walk Away	A&M	8	6	—	—	27	23	54
CHINA CRISIS	Saint Saviour's Square	Virgin	4	—	—	—	23	21	—
COLD CUT	People Hold On	Ahead Of Our Time	17	19	A	A	29	29	15
COLE, NATALIE	Miss You Like Crazy	EMI-Manhattan	4	—	—	—	14	—	—
COSTELLO, ELVIS	Veronica	Warner Brothers	6	21	B	A	22	40	44
CULT, THE	Fire Woman	Beggars Banquet	7	4	B	B	13	9	22
DARLING BUDS, THE	Let's Go Round There	Epic	—	—	—	—	22	22	49
DE LA SOUL	Me Myself And I	Unikorn	5	5	—	—	—	—	—
DIESEL PARK WEST	Like Princes Do	Food	—	4	—	—	9	—	72
DONOVAN, JASON	Too Many Broken Hearts	PWL	16	20	A	A	39	40	2
DORSEY, GAIL ANN	Just Another Dream	WEA	7	6	—	—	12	9	90
ELLIS, BEGGIS & HOWARD	Big Bubbles...	RCA	—	6	—	—	8	19	46
ESTEFAN, GLORIA	Can't Stay Away From You	Epic	7	18	B	A	41	41	7
FINE YOUNG CANNIBALS	Good Thing	London	15	—	A	—	27	13	—
FISHBONE	Ma And Pa	Epic	5	12	—	—	—	—	—
FRAZIER CHORUS	Typical	Virgin	5	4	—	—	15	14	—
FUZZBOX	International Rescue	WEA	16	22	A	A	26	26	11
GOODBYE MR MACKENZIE	The Rattler	Capitol	10	14	B	B	23	26	37
GUNS N' ROSES	Paradise City	Geffen	15	18	A	A	18	19	6
HALLIDAY, TONI	Time Turns Around	Anxious	—	6	—	—	10	5	—
HERNANDEZ AB	My Love	Epic	11	14	B	B	18	10	87
HIPSWAY	Your Love	Mercury	—	5	—	—	16	7	66
HORSE	You Could Be Forgiveness	EMI	—	—	—	—	21	11	76
INXS	Mystify	CBS	11	6	B	B	27	7	—
JACKSON, MICHAEL	Leave Me Alone	Epic	—	16	—	—	29	35	20
JOHNSON, HOLLY	Americanos	MCA	14	10	A	B	39	35	28
KON KAN I	Beg Your Pardon	Atlantic	17	17	A	A	33	30	10
LOVE & MONEY	Jocelyn Square	Fantasy	11	13	—	—	30	30	51
MACCOLL, KIRSTY	Free World	Virgin	10	9	—	—	18	11	97
MADONNA	Like A Prayer	Sire	17	21	A	A	40	41	1
MAZELLE, KYM	Got To Get You Back	Synco	7	—	—	—	26	25	29
MIDNIGHT OIL	Beds Are Burning	Spiri	6	16	—	—	19	24	48
NEW ORDER	Round And Round	Factory	11	17	B	A	26	33	24
1927	That's When I Think Of You	WEA	4	4	—	—	10	11	—
ONE NATION	My Commitment	I.R.S.	4	—	—	—	11	—	—
ORBISON, ROY	She's A Mystery To Me	Virgin	15	22	A	A	38	28	38
PAT & MICK I	Haven't Stopped Dancing Yet	PWL	—	—	—	—	26	24	16
PERFECT DAY	Jane	London	—	—	—	—	18	14	68
PREFAB SPROUT	The Golden Calf	Kitchenware	8	13	B	B	10	14	85
REYNOLDS GIRLS I'd	Rather Jack	PWL	13	20	A	A	29	31	8
ROACHFORD	Family Man	CBS	15	20	A	A	31	34	25
ROXETTE	The Look	EMI	—	—	—	—	16	14	98
SIMPLE MINDS	This Is Your Land	Virgin	4	—	—	—	17	—	—
SIMPLY RED	If You Don't Know Me By Now	WEA	11	—	B	—	31	5	—
SIMPSON, PAUL/ADEVA	Musical Freedom	Cooltempo	—	—	—	—	21	20	30
SOUL II SOUL	Keep On Moving	11	10	9	—	—	35	38	5
SOUTHSIDE JOHNNY	On The Air Tonight	RCA	—	5	—	—	9	19	—
STONE, TONY	Can't Say 'Bye	Ensign	—	—	—	—	11	12	—
SUMMER, DONNA	This Time It's For Real	Warner Bros	16	19	A	A	38	40	3
SWING OUT SISTER	You On My Mind	Phonogram	11	9	B	—	33	12	—
THEN JERICHO	What Does It Take	London	9	—	B	—	16	—	—
THE THE	The Beat(en) Generation	Epic	15	13	B	—	35	12	26
TOOTS	Hard To Handle	Manga	5	15	—	B	6	—	92
T'PAU	Only The Lonely	Sire	8	13	B	B	35	37	35
TRANSVISION VAMP	Baby I Don't Care	MCA	17	18	A	A	26	22	33
U2 feat. BB KING	When Love Comes To Town	Island	15	—	A	—	6	—	—
VAN HALEN	Feels So Good	Warner Brothers	4	—	—	—	15	12	63
WATLEY, JODY	Real Love	MCA	8	—	—	—	14	—	—
WILD WEEKEND	Breakin' Up, Breakin' Down	EMI	8	8	—	—	7	6	—
WILDE, KIM	Love In The Natural Way	MCA	4	13	—	B	22	40	41
WILLIAMS, ALYSON	Sleep Talk	Dad Jam	10	15	B	B	30	27	17
WILLIAMS, VANESSA	Dreaming	Wing	—	6	—	—	25	29	74
WOMACK & WOMACK	Celebrate The World 4th & 8th way	Mercury	6	16	—	B	28	39	27
YELLO	Of Course I'm Lying	Mercury	7	—	—	—	19	20	40

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 224.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lists).

COMPACT disc

DIGITAL AUDIO

1	1 LIKE A PRAYER, Madonna	Sire
2	2 ANYTHING FOR YOU, G. Estefan/Miami Snd	Epic
3	3 NOW! 14, Various	EMI/Virgin/PolyGram
4	4 A NEW FLAME, SIMPLY RED	Elektra
5	5 SINGULAR ADV. OF THE STYLE COUNCIL, The Style Council	Polydor
6	6 SOUTHSIDE, Texas	Mercury/Phonogram
7	7 DON'T BE CRUEL, Bobby Brown	MCA
8	12 THE RAW AND THE COOKED, NYC	London
9	11 STOP!, Sam Brown	A&M
10	9 ORIGINAL SOUNDTRACK, S'Express	Rhythm King
11	- 1984-1989, L. Cole/Commissions	Polydor
12	8 UNFORGETTABLE 2, Various	EMI
13	10 ANCIENT HEART, Tanita Tikaram	WEA
14	13 101, Depeche Mode	Mute
15	18 MYSTERY GIRL, Roy Orbison	Virgin
16	16 CHEEK TO CHEEK, Various	CBS
17	- SPIKE, Elvis Costello	Warner Brothers
18	- ROACHFORD, Roachford	CBS
19	19 THE MARQUEE - 30 LEGENDARY YEARS, Various	Polydor
20	- APPETITE FOR DESTRUCTION, Guns 'N' Roses	Geffen

Compiled by Gallup for the BPI, Music Week and BBC © 1988

Crown seals the French connection

by Bob Tyler

CROWN COMMUNICATIONS, the TV and radio group, has bought a controlling interest in the French Radio Network RFM. The deal involves purchasing the 35 per cent holding in RFM from its founder Patrick Meyer and investing a further £10m over the next two years to expand and improve the network.


RFM, an adult-oriented station aimed at the 25-39 age group, currently reaches half of the French population through a network of 50 stations that receive the programmes from a satellite. RFM owns 28 of these stations, the others are affiliates. A spokesman for Crown, Brian MacLaurin, says: "We shall be expanding the network to cover more of France, the possibility of extending to other French-speaking parts of Europe is being looked at."

This is the largest move by any UK radio company into Europe. Capital and Red Rose radio have both bought English-speaking radio stations on the Riviera. Invicta Radio in Kent bought a shareholding in a station in Boulogne last year.

Crown Communications' other radio investments include LBC Radio in London and shareholdings in several local independent stations.



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P H I L I P S A N D D U P O N T O P T I C A L



DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	1	5	TOO MANY BROKEN HEARTS	Jason Donovan	PWL/PWL(T)32 (P)
2	4	2	PEOPLE HOLD ON	Cold Cut/Lisa Stanfield	Ahead Of Our Time CCUTS(T) (RT)
3	2	6	I'D RATHER JACK	Reynolds Girls	PWL/PWL(T)25 (P)
4	6	2	I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL/PWL(T)33 (P)
5	5	4	ROUND AND ROUND	New Order	Factory FAC2637 (P)
6	3	7	HEY MUSIC LOVER	S'Express	Rhythm King/Mute LEFT30(T) (I/RT)
7	NEW	1	MONKEYS GONE TO HEAVEN	Pixies	4AD (B)AD904 (I/RT)
8	7	6	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute (12)BONG16 (I/RT/SP)
9	10	7	THIS IS SKA	Longsy D	Big One (V)VBIG13 (E)
10	NEW	1	BIRDLAND E.P.	Birdland	Lozy LAZY13(T) (I/RE)
11	13	2	VOODOO RAY (EP)	A Guy Called Gerald	Rhomb R5804 (P)
12	18	2	COCOON	Timex	Lisson DOLE(Q)8 (P)
13	8	4	A LA VIE, A L'AMOUR	Jodie Quartz	PWL/PWL(T)30 (P)
14	14	2	THE REAL LIFE	Corporation Of One	Desire (W)ANTX16 (PAC)
15	9	4	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
16	12	3	REACHIN'	Phono II	Republic LIC(T)006 (I/RE)
17	11	4	JUST A LITTLE MORE	Deluxe	Unique UNQ5(T) (SP)
18	15	3	BLACK IS BLACK	Jungle Brothers	Gee Si GEE(T)15 (I/RT)
19	20	16	CRACKERS INTERNATIONAL EP	Erasure	Mute (12)MUTE 93 (I/RT/S)
20	17	9	FINE TIME	Yazz	Big Life BLR6(T) (I/RT)
21	23	11	ESPECIALLY FOR YOU	Kylie Minogue/J Donovan	PWL/PWL(T)24 (P)
22	16	2	UPTIGHT	Disco 2000	KLF Communications D2003(T) (I/RT)
23	NEW	1	LET'S GET TOGETHER	Mark Rogers	Warriors Dance WAF(T)009 (SP)
24	19	4	I'M RUFFIN' (ENGLISH RASTA)	M.C. Duke	Music Of Life 7NOTES2 (P)
25	25	8	CAN'T BE SURE	Sundays	Rough Trade RT(T)128 (I/RT)
26	21	4	RAIN, STEAM AND SPEED	Men They Couldn't Hang	Silvertone ORE(T)4 (P)
27	22	3	MADE OF STONE	Stone Roses	Silvertone ORE(T)2 (P)
28	NEW	1	COMIN' CORRECT	MC Mell-O'/DETTINC	Republic (LIC)007 (I/RE)
29	28	2	I'M INTO SOMETHING GOOD	Peter Noone	Cypress YF5004 (A)
30	27	10	PROMISED LAND	Joe Smooth	Westside DJIN(T)6 (A)
31	38	11	YOU'RE GONNA MISS ME	Turntable Orchestra	Republic LIC(T)012 (I/RT)
32	26	3	NUIT DE FOLIE	Debut De Soiree	PWL Continental PWL(T)31 (P)
33	29	12	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile SUPE(T)139 (A)
34	NEW	1	A MI MANERA (MY WAY)	Gipsy Kings	A1 (12)A1310 (A)
35	24	3	I'M HOUSIN'	EPMD	Sleeping Bag SBUK7(T) (I/RT)
36	35	16	WALK ON ...	Smith & Mighty/J Jackson	Three Stripe SAM1114 (I/RE)
37	32	16	FINE TIME	New Order	Factory FAC2237 (P)
38	NEW	1	NATURE THING	Close Lobsters	Fire BLAZE34(T) (P)
39	30	2	NEVER STOP	Front 242	Red Rhino Europe RRET8 (APT)
40	33	2	SPEND THE NIGHT	Bam Bam	Desire (W)ANTX15 (PAC)

TOP 20 ALBUMS

1	NEW	1	ORIGINAL SOUNDTRACK	S'Express	Rhythm King LEFT18 (I/RT)
2	1	2	101	Depeche Mode	Mute STUMM101 (I/RT/SP)
3	3	8	TECHNIQUE	New Order	Factory FACT275 (P)
4	4	48	THE INNOCENTS	Erasure	Mute STUMM55 (RT/SP)
5	2	2	3 FEET HIGH AND RISING	De La Soul	Big Life DLSL1 (I/RT)
6	6	37	KYLIE	Kylie Minogue	PWL HF3 (P)
7	5	18	WANTED	Yazz	Big Life YAZZL1 (I/RT)
8	7	82	THE CIRCUS	Erasure	Mute STUMM 35 (RT/SP)
9	NEW	1	ONE MAN CLAPPING	James	One Man ONEMAN1LP (I/RT)
10	9	68	WONDERLAND	Erasure	Mute STUMM 25 (RT/SP)
11	12	13	SUBSTANCE	New Order	Factory FACT200 (P)
12	8	2	A CHANGE IN THE WEATHER	Gregson & Collister	Special Delivery SPD1022 (I/NM)
13	15	9	ATLANTIC REALM	Clannad	BBC REB727 (P)
14	10	6	THE TEXAS CAMPFIRE TAPES	Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
15	NEW	1	HOT LEMONADE	A Guy Called Gerald	Rhomb RA1 (P)
16	NEW	1	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
17	16	3	THE BEST OF ELVIS COSTELLO	Elvis Costello	Demon FIEND52 (P)
18	13	7	UPFRONT '89	Various	PRT/Upfront UPFT89 (A)
19	11	4	PLAYING WITH FIRE	Spacemen 3	Fire FIRELP16 (P)
20	NEW	1	SUPERFUZZ BUGMUFF	Mudhoney	Glitter House GR0034 (SRD)

A & R INDIES

T R A C K I N G

by Dave Henderson

AS MENTIONED last week, **The Great Leap Forward** have an excellent album on the Communications Unique label through Revolver and the Cartel. The group have developed into a fine, fearsome, commercially-melodic quartet with some political sloganeering and some infectious melody lines. Having listened to the album for a week, I can assure you that **The Great Leap Forward** are destined for greater things. Also in town and sounding fine are New York band **They Might Be Giants** who played their last UK date for a while on April 1. To leave lingering memory, they've pulled a track from their latest Lincoln album on One Little Indian and that's out on a 12-inch. Ana Ng is available through Nine Mile and the Cartel. **Shelleyan Orphan** will be returning to the scene with a new album on Rough Trade in late May. Century Flower will be preceded by a single titled *Shatter* and the group will be playing selected London dates in support.

ONE THOUSAND Violins play several dates through April and have a new single released on Immaculate through Pacific. If Only Words... is certainly their most pronounced musical effort to date and may even stir up an amount of radio interest. Also from Immaculate, **Wow!** release *HellHouse*, a grinding 12-inch dance opus with a thrilling female vocal lead. Wow! will be surfacing at a number of club PAs through the next month. The Beserkley label is releasing its entire back catalogue, a mere 30 titles, on CD. The first batch of these include several classic **Jonathon Richman** titles, including *Back in Your Life*, *Live, Rock 'n' Roll With Jonathon Richman And The Modern Lovers* and *The Modern Lovers*. There'll also be a couple of albums from **Greg Kihn**, *Kihnspiracy* and *Kihnstagious*.

THE BGP label through PRT, has three new album releases. Firstly, there's a compilation called *Latin Jazz Volume One*, featuring **Sergio Mendes** and **Cannonball Adderley** among others, a poetry reading set from **Kenneth Rexroth And Lawrence Ferlinghetti** called *Poetry Readings In The Cellar* and a third in the series of *Acid Jazz* compilations with tracks from **Funk Inc** and **Ivan "Boogaloo Joe" Jones** among others.

THE ABC label releases a wedge of CDs, including **The Flamin' Groovies** *One Night Stand* featuring classic Groovies' material, **Gun Club's** *The Birth, The Death, The Ghost* classic reissue, plus three double sets from the Stompin' at The Klub Foot Series. Volumes One and Two features 30 "quiff shakin' tracks", volumes three and four offer two discs of similarly seminal rockabilly, while volume five features another double dose with the quiffably classic *The James Dean Of The Dole Queue* included. All of these are available through Revolver and the Cartel, as is **The 14 Cold Bears** *Mother Sleep* 12-inch on Thunderball, **Voodoo Mothership's** *Papa's Got A Brand New Pigbag* on Blueback 12-inch and **Pankow's** *Bang Bang* 12-inch on Contempo. On the seven-inch front, there's *What's Happened by Another Sunny Day* on Sarah and a Live EP from **Doctor And The Crippens** on First Strike.

THE AURA label through Nine Mile and the Cartel releases two debut albums this week. From Warrington, **Freakshow** release an eponymous effort for fans of "XTC and Marc Almond", while **The Barbarian Lovers**, from New York, release *The Fatal Embrace*, for "fans of 10,000 Maniacs and Edie Brickell". **The Stone Roses** release their debut album on the Silvertone label through



SHELLEYAN ORPHAN: returning to the fray with Century Flower

Pinnacle. Simply titled *The Stone Roses* it features the band's own brand of post-acid pop music. Also from Silvertone, **The Men They Couldn't Hang** release their fourth album while embarking on a nationwide UK tour. Titled *Silvertown* it's preceded by a new single, *Rain, Steam And Speed* which is already receiving radio play and chart action.

THE SUBWAY label has licensed **The Sex Clark Five's** *Strum And Drum* album through Revolver and the Cartel in an attempt to prove that pop doesn't have to be pompous and predictable. Also from Revolver is a CD release version of *Tekno Acid Beat*, a compilation of underground dance music on the BBAT label, through Revolver, and that comes in the guise of a compilation called *21st Quakermakers* and features such disparate dancefloor addicts as **Pankow**, the **Beatnigs**, **Rini**, **Heavenly Bodies**, **Acid Angels** and **World Domination Enterprises**. It's be available as a CD package or a double 12-inch set.

SOUTHERN RECORD Distribution releases four new items of interest, from the Wax Trax label, each with an intriguing story of its own. **The Revolting Cocks** attempt to bulldoze their way through new beat with a 12-inch called *Stainless Steel providers*, while **1000 Homo DJs** offer *Apathy* in the shape of gnarly feed-back and buzzsaw madness — the cast of 1000 Homo DJs offer little in the way of answers to who is actually involved in the project. The simply named US outfit, **My Life With The Thrill Kill Kult** release an album/CD called *I See Good Spirits, I See Bad Spirits*, while veteran industrial trio **Controlled Bleeding**, from New York, have an EP called *Songs From The Grinding Wall*.

THE BEECHWOOD label continues to release the best of the independents and volume six of its Indie Top 20 series is called *The Pride Of The Independents* and displays a more forthright and appealing collection, available on album, cassette and CD, with featured artists including **Loop** with *Black Sun*, **Suicide** with *Rain*, **James Taylor Quartet** with *Blow Up*, **Spacemen 3** with *Revolution*, **Shamen Vs Bam Bam** with *Transcendental*, **The Wedding Present**, **Wolfhounds**, **Front 242**, **Screaming Trees**, **Bradford** and **Inspiral Carpets**. The Inter Melody label from Newcastle releases its first seven-inch, *Cheek To Cheek* by **IQ Decides** and that will be followed in

the nearness of time by a 12-inch version of the disc. Both are available through Fast Forward and the Cartel, while **The Milltown Brothers** have a single and three-inch CD version of their *Coming From The Mill* 1989 on Big Round Records through Pinnacle.

THERE'S MUCH ado surrounding the latest release on the Three Stripe label. The very young looking **Tru Funk Poses** release *Break The Beat*, through Revolver and the Cartel and have already been featured in the *trendier* end of the music press. A hardcore rhythm they produce too. **Jeanette** releases a new single called *Jahnnny* on the Survival label through Backs and the Cartel, that's on seven and 12-inch, while back at Revolver, **The Fastbacks** release *In The Winter* on Subway in seven-inch format only.

EASTHOUSE'S *WAITING For The Redbird* album is finally out in both album and CD form on Rough Trade through the Cartel, and lead Easter, Andy Perry seems to be reaping some good response on the project from the States. Old rock legend **Roy Harper** has some live archive material released under the title *Flashes From The Archives Of Oblivion*, released on album, cassette and CD format and already causing some consternation through the cover shot of a semi-clad Harper in "action" pose. Already, *Folk Roots* magazine has refused to run an ad featuring the pose claiming, for reason that Prince did it first. Well, how about that! Also scheduled from Awareness is **Michael Nesmith's** *The Newer Stuff*, featuring a side of new recordings and a side of his greatest hits, including a seven-inch version of *Rio*.

BEST OF the current crop includes the charted **De La Soul** album, *Three Feet High And Rising* on Big Life, the debut album from **S'Express**, *Original Soundtrack* on Rhythm King, **400 Blows'** *Yesterday, Today, Tomorrow, Forever* on Concrete through Pinnacle, **Rose Of Avalanche's** *Never Another Sunset* album on Atlantic through APT and the second volume of *Unzom's* ska series with *Skankin' Around* The World Volume 2 through Nine Mile and the Cartel. There's a new album from US favourites, **The Miracle Legion**. On Rough Trade, through the Cartel, **Me And Mr Ray** is well worth investigating, as is **Peter Coyte's** new album on Big Big Massive called *I'd Sacrifice Eight Orgasms With Shirley MacLaine Just To Be There* and that's available through Probe Plus and the Cartel.

The Cure



May 1979



Feb 1980



April 1980



April 1981



May 1982



Dec 1983



May 1984



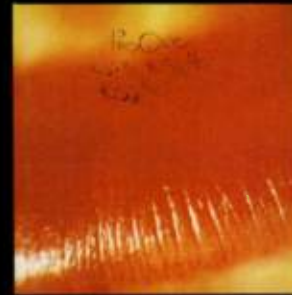
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Fiction

Promo culture

Karen Faux on the dance music video

THE FASCINATING thing about music video is that in years to come it will provide a succinct historical picture of how music has related to fashion and culture in general. This documentary value is particularly true of the dance promo which, as a comparatively new phenomenon, has emerged with the music from street level.

In the past 18 months a new breed of innovative production companies have had impact with dance projects and despite an increasingly competitive environment, most feel that to be small and independent is highly desirable. Lyn Champion and Graham Proudlove, who form Pressure, believe that the small is beautiful ethic nicely parallels the way independent labels have invaded the charts, while over at Pankino Productions the altruistic aim is to act as a focus for writers, performers and artists who share its preoccupations.

Champion and Proudlove launched Pressure just over a year ago when there was a lack of perception about the music that was happening in the clubs. In the past year the partnership has been extremely successful, chalking up chart climbing videos for

Beatmasters & Cookie Crew, S'Xpress, Brass Construction and Wee Papa Girl Rappers, among others.

Champion, who has worked as a producer on both pirate radio and at Radio One, says: "From the beginning we decided that the videos had to convey the energy and the culture that went with the music. Although when we started there was a lot going on in the clubs, the music hadn't made it into the charts and therefore hadn't gained TV exposure. Since then the situation has changed with major record companies and Radio One getting behind the music."

Champion stresses that because the music and the look changes so swiftly, it is imperative that all the visual details are correct. She says: "The S'Xpress imagery is more or less irrelevant now. In their videos they were reflecting the Seventies revival with the clothes and light techniques of the era."

Although dance has benefited from a street cred image — and budgets to go with it — Champion is realistic about the extent to which production costs can be cut if a producer wants to sustain a professional image. "Ideally, I'd like to offset small budget jobs with big ones because British product needs encouragement," she says.

As dance has become increasingly eclectic so its visual parameters have expanded. For



example, in the Garden Of Eden's eponymous video, exotic Eastern elements combine with acid freneticism to produce a memorable promo.

Marek Budzynski at Pankino — who directed D Mob's We Call It Acieed — believes that dance music has reached a plateau, while colleague Martin Jones highlights that the video he recently directed for Ten City's That's The Way Love Is reflects a move away from the defined acid house style.

Most directors encourage input from artists, but usually artists know what they don't want rather than what they do. Jones says: "An initial meeting takes place to ensure that you're on the right wavelength, but the track itself usually dictates the direction. The director's role tends to be interpretive more than anything else."

Producer Fiona Stylianou at Popata is used to working with artists' ideas, aiming to give them the best production value for their money: "Artists tend to have more control with dance music because

record companies give them a freer rein."

Popata — which evolved from Rhythm King — has a showreel featuring videos for Bomb The Bass, S'Xpress and a Channel Four documentary called Club Culture. Stylianou says: "The C4 programme was put together on a small budget, incorporating new talent. We brought in director Jamie Rose who has run clubs and been in bands. It took us two months to produce and many of the records were just breaking when it came out."

Stylianou adds: "Because budgets are usually tight it can be difficult to do something new and memorable. Turnaround times have to be quick as videos are usually only made as soon as the record begins to shift." Lyn Champion corroborates that often record companies wait for the chart positions on Sunday and then ring up to commission a video on Monday morning.

MTV's Nick Wickham, who directs a weekly one-hour music re-

PANKINO PRODUCTIONS (left) and Pressure Productions (above): inno-ation with impact

view programme that extensively features videos, says: "Pressure reflected the distinct acid house style at the beginning, when there was no record company money behind it. Now there's more money around and that style is still being mimicked to a certain extent."

Wickham believes that within dance visuals there is room for the development of ideas rather than a necessity to come up with brand new ones all the time. He points to Popata's video for S'Xpress Super Fly Guy which echoed scenes from cult Seventies movie.

In addition to Expo, MTV programmes Yo and Funk provide exposure for rap and funk music videos respectively and Wickham believes there is a degree of growth in promo work — but it is countered by record companies being more careful about how much they spend on their promos.

Lyn Champion believes that as more radio stations gain licences there will be a heightened awareness of dance music, stimulating the visual possibilities.



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Panel Sales compared to last week...-17%
(WEEK 13)

TITLES A-Z (WRITERS)

All My Love (Hernandez)	80	Like A Prayer (Madonna/Leonard)	1
Americanos (Johnson)	14	Like Princes Do (Butler)	58
Baby I Don't Care (Soyer)	16	Loneliness (McLaughlin/Barton)	91
Beethoven Generation (The Johnson)	18	Look The Gessle	92
Beauty's Only Skin Deep (Whitfield/Holland)	40	Love Changes Everything (Lloyd Webber/Black/Hart)	30
Beds Are Burning (Midnight Oil)	44	Love In The Natural Way (Wilder/Wilde)	52
Beloved Child (Trad./Simple Minds)	47	Me Myself And I (Hudson/Mercer/Jokic/Mason/Wynn/Clinton)	59
Big Bubbles, No Troubles (Ellis/Beggs/Howard)	75	Money (Patterson/Hutchence)	21
Blow The House Down (Holland/Vera)	36	Monkeys EP, The (Stewart/I/V Boyce/Hart/I)/Diamond	73
Broken Arrow (Cilla/Duffy)	88	Monkey Gone To Heaven (Friel)	69
Can You Keep A Secret? (89 Mix)	22	Musical Freedom (Moving On Up) (Simpson/Brown)	25
Can't Stay Away From You (Eaton)	17	Not Gonna Do It (I Need A Man) (Jefferson/Martin)	82
Celebrate The World (Dr. Rue/The Gypsy Wave Banner)	43	Nothing Has Been Proved (Tennant/Lowe)	61
Cocoon (Elvine/Less)	83	One Fine Day (Blank/Meyer)	32
Crackers International EP (Clarke/Bell)	96	One Man (Clarke/Munford/Show)	23
Crucial (Johnson/Keith)	98	Only The Lonely (Decker/Rosen)	34
Dancin' (DeVillie/James/Whimore)	65	Only The Moment (Hogan/Almond)	79
Devotion (Johnson/Singh)	39	Ordinary Lives (Gibbs/Gibb)	79
Don't Be Cruel (Babyface/LA Reid/Simmons)	13	Paradise City (Guns N' Roses)	7
Don't Tell Me Lies (Glasper/Lillingston)	64	People Hold On (Black/Mor/Stansfield)	12
Don't Walk Away (Remix) (Childs/Ramone)	53	Planet E (Toson Jr/Byrne/Eno)	46
Eternal Flame (Hoffa/Steinberg/Kelly)	5	Please Don't Be Scared (Sterling)	54
Every Rose Has Its Thorn (Doll/Dave/Michael/Rockett)	17	Real Love (Cymone/Waitey)	55
Everything Counts (Core)	74	Requiem (Mauze)	86
Family Man (Roachford)	29	Romeo & Juliet (Bell/Duke/Adler)	89
Feels So Good (Eddie/Alex)	15	Round & Round (New Order)	28
Fire Woman (Aubrey/Duffy)	75	She's A Mystery To Me (Evans/The Edge/Hewson)	27
Free World (MacColl)	70	Sleep Talk (Moody/Bell/Simmons)	20
Golden Call (The McAlloon)	100	Snap (Brown/Sutton/Brody)	26
Got To Get You Back (Rogers)	35	Straight Up (Wolff)	90
Got To Keep On (Pryce)	84	Take Me (Smith)	72
I Beg Your Pardon (Harris/South)	8	This Is Skat (Longy D)	72
I Can See Clearly Now (Remix) (Sammy/Mike)	77	This Is Your Life (Howard)	50
I Don't Want A Lover (McElhone/Spien)	41	This Time I Know It's For Real (Stock/Aitken/Waterman/Sommer)	4
I Haven't Stopped Dancing Yet (Jones)	9	Too Many Broken Hearts (Stock/Aitken/Waterman)	2
I Want Your Love (Edwards/Rodgers)	84	Turn Up The Bass (Tyree)	66
I'd Rather Jack (Stock/Aitken/Waterman)	10	Twins (Scarborough/Bates)	95
If You Don't Know Me By Now (Combs/Moff)	19	Veronica (McCarthy/McCormack)	68
Indestructible (Sandstrom/Price)	71	Voodoo Ray EP (Simpson)	63
International Rescue (Dunne/McCormack)	81	Wages Day (Ross)	67
Jane (Jones/Stall/Howard)	11	What Does It Take? (Stewart/Munday)	38
Jocelyn Square (Grant/Paterson)	56	With Every Heartbeat (Brattwiler)	49
Just A Little Bit (Romeo)	6	You Could Be Forgiveness (McDonald/McAlinden)	87
Just A Little Bit (Romeo)	6	You On My Mind (Connolly/Drewer/O'Duffy)	60
Just A Little Bit (Romeo)	6	Your Love (Slanner/Jones/Goldston/Travers)	78

THE NEXT 25

76	70	HOLLOW HEART	Copyright Control	Lazy LAZY 1307 (NME)
77	63	FEELS SO GOOD	Warner Brothers W 7545(T) (W)	
78	66	YOUR LOVE	Mercury/Phonogram ME 826 279 (P)	
79	80	ORDINARY LIVES	Warner Brothers W 7523(T) (W)	
80	87	ALL MY LOVE	Hernandez/Midnight Music	Epic HEART 1 (E)
81	68	JANE	Perfect Day (Christopher Neil) (EMI)	London LON 222 (F)
82		NOT GONNA DO IT (I NEED...)	MCA MCA(T) 1328 (P)	
83	81	COCCON	Transducer (East All Boys Music)	London LON 222 (F)
84		I WANT YOUR LOVE	4th + B'way/Island 1208 (P)	
85		TYPICAL	Fraser Charles (Hogch Jones) Blue Mountain Music	Wiggle VS(T) 1174 (E)
86	84	THE REAL LIFE	Carpatians Of One (Freddy Royster) Desire - WANTED (PAC)	Simple Made/MCA/Alcove/Paperboy
87	76	YOU COULD BE FORGIVEN	Harris (Pete Smith) SBK Songs	Capital 192CL 514 (E)
88		BROKEN ARROW	Waterford (Glen Slemmon) SBK Songs	Polygram WDN 31 (P)
89		ROMEO & JULIET	Del Jam 6547497 (12"-6547496) (C)	
90	79	TAKE ME	Adrian Lee (Craig Lane) BMG Music	Fontana BEZ 112 (P)
91		LONELINESS	Chambers (Chambers) (12) 93 (BMG)	
92	98	THE LOOK	Ramsey (Clarence) (Overman) EMI Music	EMI 12124 87 (E)
93		LET THE RIVER RUN	Carly Simon (Carly Simon/Rab Marley) Warner Chappell Music	Arise 112124 (612124) (BMG)
94		KEEP ON MOVIN'	10/Virgin TEN(X) 263 (E)	
95	82	TWINS	WTC/EP 6545119 7 (12"-6545119) (C)	
96	91	CRACKERS INTER...	Mate 12124873 (12"-12124873) (C)	
97	86	LAST OF THE FAMOUS	10/Virgin TEN(X) 263 (E)	
98		CRUCIAL	New Edition (Lillie/Lane) EMI Music	MCA MCA(T) 72934 (F)
99		I CAN SEE CLEARLY NOW (Remix)	Epic JMT 11 (Q)	
100	85	THE GOLDEN CALF	10/Virgin TEN(X) 263 (E)	

★ PLATINUM (600,000) ● GOLD (400,000) ○ SILVER (200,000)

Ⓢ Indicates title available in sheet music

Ⓢ Panel Sales increase over last week

▲ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI Music Week and the BBC

based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fall by 20 per cent compared with last week.

Al Jarreau

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38	NEW	WHAT DOES IT TAKE?	Then Jerico (Rick Nowels) Chrysalis Music	London LON(X) 223 (F)	▲
39	NEW	DEVOTION	Ten City (Jefferson/Stingily) SBK/Marshall Jefferson/Been Stung	Atlantic A 8916(T) (W)	▲
40	53	BEAUTY'S ONLY SKIN DEEP	Aswad (Bobby Z/Davi Z) Jobete Music	Mango/Island (12)MNG 105 (F)	△
41	31	I DON'T WANT A LOWER TEXAS	(Tim Palmer) 10 Music	Mercury/Phonogram TEX 1(12) (F)	▲
42	55	REQUIEM	London Boys (Ralf Rema Mauze) Warner Chappell Music	Teldec/WEA YZ 345(T) (W)	△
43	27	CELEBRATE THE WORLD	Womack & Womack (Clis Blackwell/Gypsy Wave Banner) Zomba Music	4th + B'way/Island (12)BRW 125 (F)	△
44	48	BEDS ARE BURNING	Midnight Oil (Warne Vessey/Midnight Oil) Warner Chappell Music	Sprint/CBS OIL(T) 3 (C)	▲
45	NEW	ONLY THE MOMENT	Marc Almond (Almond/Amie Hogan/Billy McGee) Momentum/Warner C.	Parlophone R 6210 (E)	▲
46	NEW	PLEASE DON'T BE SCARED	Barry Manilow (Michael Lloyd) Tyre I-Mann Music	Arista 112186 (12"-612186) (BMG)	▲
47	32	BELFAST CHILD	Simple Minds (Trevor Horn/Steve Lipson) Virgin Music	Virgin SMX(T) 3 (E)	▲
48	64	PLANET E	KC Flight (Flight) Supreme/Warner Chappell/EG Music	Popular/RCA PB 49403 (12"-PT 49404) (BMG)	△
49	NEW	WITH EVERY HEARTBEAT	Five Star (Wayne Bratwaite) Zomba Music	Tent/RCA PB 42693 (12"-PT 42694) (BMG)	▲
50	NEW	THIS IS YOUR LIFE	The Blow Monkeys (D Robert) Trash Songs/Warner Chappell Music	RCA PB 42695 (12"-PT 42696) (BMG)	▲
51	36	EVERY ROSE HAS ITS THORN	Poison (Tom Werman) Zomba Music	Enigma/Capitol (12)CL 520 (E)	▲
52	41	LOVE IN THE NATURAL WAY	Kim Wilde (Ricki Wild/Tony Swain) Rickim Publishing	MCA KIM(T) 11 (F)	▲
53	54	DON'T WALK AWAY (Remix)	Toni Childs (David Tickle) MCA Music/Copyright Control	A&M AM(Y) 462 (F)	▲
54	37	THE RATTLER	Goodbye Mr. Mackenzie (Mack) Virgin Music	Capitol (12)CL 522 (E)	▲
55	NEW	REAL LOVE	Jody Watley (Andre C-mone) SBK Songs/Warner Chappell Music	MCA MCA(T) 1324 (F)	▲
56	51	JOCELYN SQUARE	Love And Money (Gaw Katz) SBK Songs	Fontana/Phonogram MONEY 7(12) (F)	▲
57	49	LET'S GO ROUND THERE	Darling Buds (Pat Coler) CBS Music/SBK Songs	Epic BLOND(T) 3 (C)	▲
58	72	LIKE PRINCES DO	Diesel Park West (Chris Kimzey) Zoo Music/Warner Chappell Music	Food/EMI (12)FOOD 19 (E)	△
59	NEW	ME MYSELF AND I	De La Soul (Prince Paul) Island Music	Big Life/Tommy BLR 7(T) (1/RT)	▲
60	NEW	YOU ON MY MIND	Swing Out Sister (Paul Staveley O'Duffy) 10 Music/Cop. Con.	Fontana/Phonogram SWING 6(12) (F)	▲
61	39	NOTHING HAS BEEN PROVED	Dusty Springfield (Pet Shop Boys/Juan Mendelsohn) Cagel/10	Parlophone (12)R 6207 (E)	▲
62	47	MY PREROGATIVE	Bobby Brown (Gene Griffin/Bobby Brown) Cal-Gen/Virgin/MCA	MCA MCA(T) 1299 (F)	▲
63	NEW	VOODOO RAY EP	A Guy Called Gerald Chapter/Gerald Skysaw Music	Rham! RS 804 (12"-RX 8804) (P)	△
64	57	DON'T TELL ME LIES	Breathe (Bob Sargeant) Virgin Music	Siren/Virgin SRN(T) 109 (E)	▲
65	50	DANCERAMA	Sigue Sigue Sputnik (Mister K/Sputnik) Sputnik Songs	Parlophone (12)SSS 5 (E)	▲
66	43	TURN UP THE BASS	Tyree feat. Kool Rock Steady (Tyree) EMI Music	Fontana/Phonogram FFR(X) 24 (F)	▲
67	45	WAGES DAY	Deacon Blue (Warne Vessey) ATV Music	CBS DEAC(T) 8 (C)	▲
68	44	VERONICA	Elvis Costello (Costello/Killer/Burnett) MPL Com./Plangent Vision	Warner Brothers W 7558(T) (W)	▲
69	60	MONKEY GONE TO HEAVEN	Pixies (Gil Norton) Rie & Beans Music	4AD (B)AD 904 (1/RT)	▲
70	NEW	FREE WORLD	Kirsty MacColl (Steve Lillywhite) Copyright Control	Virgin KMA(T) 1 (E)	▲
71	42	INDESTRUCTIBLE	Four Tops (Bobby Sardstrom) Jobete Music	Arista 112074 (12"-612074) (BMG)	▲
72	67	THIS IS SKA	Longsy D (Longsy D) Ig Ors	Big One (V)VBIG 13 (1/RT)	▲
73	62	THE MONKEES EP	The Monkees (Various) EMI Music	Arista 112157 (BMG)	▲
74	58	EVERYTHING COUNTS	Depeche Mode (Depeche Mode) G-rabbing Hands/Sonet	Mute (12)BONG 16 (1/RT/SP)	▲
75	46	BIG BUBBLES, NO TROUBLES	Ellis, Beggs & Howard (Ralph P. Russell/Luxi Lux) SBK/Ragged	RCA PB 42089 (12"-PT 42090) (BMG)	▲

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

8 APRIL 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1	LIKE A PRAYER ★ CD	Madonna	Sire WX 239
2	1	ANYTHING FOR YOU ● CD	Gloria Estefan And Miami Sound Machine	Epic 463125-1
3	3	A NEW FLAME ★ CD	Simply Red	Elektra/WEA WX 242
4	4	DON'T BE CRUEL ● CD	Bobby Brown	MCA MCF 3425
5	6	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● CD	Style Council	Polydor TSCTV1
6	5	ORIGINAL SOUNDTRACK ○ CD	S'Express	Rhythm King/Mute LEFTLP 8
7	7	SOUTHSIDE ● CD	Texas	Mercury/Phonogram 8381711
8	14	APPETITE FOR DESTRUCTION ● CD	Guns 'N' Roses	Geffen WX 125
9	13	THE RAW AND THE COOKED ● CD	Fine Young Cannibals	London 8280691
10	8	STOP! ● CD	Sam Brown	A&M AMA 5195
11	9	ANCIENT HEART ★ CD	Tanita Tikaram	WEA WX 210
12	10	BAD ★★★★★★★★ CD	Michael Jackson	Epic 450290-1
13	12	THE GREATEST HITS COLLECTION ★★★ CD	Bananarama	London RAMA 5

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35	37	GREATEST HITS ★★ CD	Fleetwood Mac	Warner Brothers WX 221
36	34	THE BIG AREA CD	Then Jerico	London 8281221
37	39	RATTLE AND HUM ★★★ CD	U2	Island U 27
38	30	MONEY FOR NOTHING ★★★★★ CD	Dire Straits	Vertigo/Phonogram VERH 64
39	46	3 FEET HIGH AND RISING CD	De La Soul	Big Life DLSP 1
40	35	OPEN UP AND SAY ... AAH! ○ CD	Poison	Capitol EST 2059
41	36	NEW LIGHT THROUGH OLD WINDOWS ★★ CD	Chris Rea	WEA WX 200
42	33	TRACY CHAPMAN ★★★ CD	Tracy Chapman	Elektra EKT 44
43	41	JULIA FORDHAM ● CD	Julia Fordham	Circa/Virgin CIRCA 4
44	65	EVERYTHING ○ CD	Bangles	CBS 462979-1
45	47	RAW CD	Alyson Williams	Def Jam/CBS 4632931
46	43	THE FIRST OF A MILLION KISSES ★ CD	Fairground Attraction	RCA PL 71696
47	49	G N 'R LIES ... ○ CD	Guns 'N' Roses	Geffen WX 218
48	42	HOLD ME IN YOUR ARMS ★ CD	Rick Astley	RCA PL 71932
49	50	THE ULTIMATE COLLECTION ★★ CD	Bryan Ferry/Roxy Music	EG/Virgin EGTV 2
50	48	FOUNDATION CD	Ten City	Atlantic WX 249
51	53	INTROSPECTIVE ★★ CD	Pet Shop Boys	Parlophone PCS 7325
52	RE	POP ART ● CD	Transvision Vamp	MCA MCF 3421
53	45	LIVING YEARS ● CD	Mike & The Mechanics	WEA WX 203

14	ROY ORBISON	virgin V 2576
15	NEW 1984-1989 CD Lloyd Cole & The Commotions	Polydor 8377361
16	15 101 CD Depeche Mode	Mute STUMM 101
17	23 ROACHFORD • CD Roachford	CBS 4606301
18	21 SPIKE • CD Elvis Costello	Warner Bros WX 238
19	24 THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
20	20 HYSTERIA ★★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
21	26 TECHNIQUE • CD New Order	Factory FACT 275
22	19 KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
23	17 ANOTHER PLACE AND TIME ○ CD Donna Summer	Warner Brothers WX 219
24	18 THE TRAVELING WILBURYS ★ CD The Traveling Wilburs	Wilbury/Warner Bros. WX 224
25	32 KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
26	16 TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
27	28 RAIN TOWN ★ CD Deacon Blue	CBS 450549-1
28	22 THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
29	25 WANTED ★ CD Yazz	Big Life YAZZLP 1
30	27 REMOTE • CD Hue And Cry	Circa/Virgin CIRCA 6
31	31 CLOSE • CD Kim Wilde	MCA MCG 6030
32	38 WATERMARK ★ CD Enya	WEA WX 199
33	29 CONSCIENCE ★ CD Womack & Womack	4th + B'way/Island BRLP 519
34	40 FLYING COLOURS ★ CD Chris de Burgh	A&M AMA 5224

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No1	1	NOW THAT'S WHAT I CALL MUSIC 14	CD	EMI NOW14
2	2	UNFORGETTABLE 2	CD	EMI EMTV 46
3	4	CHEEK TO CHEEK •	CD	CBS MOOD 6
4	3	DEEP HEAT •	CD	Telstar STAR 2345
5	7	BUSTER (OST) ★★	CD	Virgin V 2544
6	10	DIRTY DANCING (OST) ★★	CD	RCA BL 86408
7	9	THE MARQUEE - 30 LEGENDARY YEARS •	CD	Polydor MQTV 1
8	5	HIP HOUSE	CD	Stylus SMR 974
9	8	THE PREMIERE COLLECTION ★★★	CD	Really Useful/Polydor ALWTV 1
10	6	AND ALL BECAUSE THE LADY LOVES ... •	CD	Dover ADD 6
11	11	HIP HOUSE - THE DEEPEST BEATS IN TOWN	CD	K-TEL NE1430
12	12	COCKTAIL (OST) •	CD	Elektra EKT 54
13	13	THE GREATEST LOVE 2 •	CD	Telstar STAR 2352
14	14	BEAT THIS - 20 HITS OF RHYTHM KING	CD	Stylus SMR 973
15	16	THE GREATEST LOVE ★★	CD	Telstar STAR 2316
16	15	THE AWARDS •	CD	BPI/Telstar STAR 2346
17	18	NOW 13! ★★★★★	CD	EMI/Virgin/PolyGram NOW 13
18	RE	MORE DIRTY DANCING (OST) ★	CD	RCA BL 86965
19	RE	THE LOST BOYS (OST)	CD	Atlantic 7817671
20	RE	THE BLUES BROTHERS (OST)	CD	Atlantic K 50715

54	56	NEW YORK ○ CD Lou Reed	Sire/WEA WX 246
55	44	RADIO ONE CD Jimi Hendrix	Castle Collectors CCSLP 212
56	57	THE CIRCUS ★ CD Erasure	Mute STUMM 35
57	51	PUSH ★★★★★ CD Bros	CBS 460629 1
58	NEW	BLAST OFF CD Stray Cats	EMI MTL 1040
59	59	SHOOTING RUBBERBANDS AT THE STARS ○ CD Edie Brickell And Now Bohemians	Coffen WX 215
60	55	PRIVATE COLLECTION ★★★★★ CD Cliff Richard	EMI CRTV 30
61	54	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
62	60	WHITNEY ★★★★★★ CD Whitney Houston	Arista 208 141
63	58	FISHERMAN'S BLUES • CD The Waterboys	Ensign/Chrysalis CHEN 5
64	52	THE LOVER IN ME CD Sheena Easton	MCA MCG 6036
65	63	FAITH ★★ CD George Michael	Epic 460000 1
66	82	A GRAVEYARD OF EMPTY BOTTLES CD Dogs D'Amour	China 8390740
67	69	THE JOSHUA TREE ★★★★★ CD U2	Island U26
68	72	LOC'ED AFTER DARK CD Tone Loc	Delicious/Island BRLP 526
69	66	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
70	RE	ANY LOVE • CD Luther Vandross	Epic 462908-1
71	RE	RAGE ★ CD T'Pau	Siren/Virgin SRNLP 20
72	70	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
73	74	SO GOOD ★ CD Mica Paris	4th + B'way/Is. BRLP 525
74	RE	BEST OF EAGLES ★ CD Eagles	Asylum/Elektra EKT 5
75	67	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27

CD: Released on Compact Disc

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**Dave Laing,
Selina Webb
and Philip
Watson cast an
eye over the
eight acts
featured on
MW's special CD
sampler**

SKIN GAMES: Where The Wild Things Are (Epic). Less sexy than they sound, Skin Games are named after a Dylan Thomas short story, though they claim they are, in some ways, "a very erotic band" playing music which aims to combine passion with intelligent, thought-provoking lyrics. Formed when vocalist Wendy Page met bassist Jim Marr at Warwick University, the incipient Skin Games gigged in the Coventry area for a couple of years before setting up in a "squalid" Brixton squat. London brought them guitarist Jonny Willet and a deal with Epic. Their debut album is due in July.



BLISS: A hint of gospel, a touch of blues and Rachel Morris's reflective vocal

BLISS: I Walk Alone (EMI). A hint of gospel, a shade of blues and the reflective vocal of Rachel Morris combine on Bliss's debut single for Parlophone. Arriving at the label via two well-received independent singles, TV appearances and a Janice Long session, the Coventry-formed band have spent the last year preparing their Hugh Jones-produced debut album — released last month — and working hard on

the live circuit. Support slots for Roachford and Hue And Cry have been filled in addition to their own headline shows across the UK.

ARTHUR BAKER AND THE BACKBEAT DISCIPLES: Talk It Over (A&M Records). With a musical ear that's as hip to the street as that of a seasoned New York cop, producer/mixer/composer Arthur Baker has spent the last decade working with such diverse talents as New Order, Bob Dylan, Bruce Springsteen and Neneh Cherry. His latest project, the AB And The Backbeat Disciples LP on A&M/Breakout, is a collaboration with some of New York's best-known musicians and vocalists including Tony Valentine, John Warren and "Mac" Quayle Junior, plus guest contributions from Jimmy Somerville, Martin Fry, Andy McCluskey and Shirley Lewis.



GAVIN FRIDAY And the (enigmatic) Man Seezer: Island goes to Ireland

GAVIN FRIDAY AND THE MAN SEEZER: Each Man Kills The Thing He Loves (Island). A debut single on Island from Irish vocalist Gavin Friday, former singer with cult Dublin band Virgin Prunes — a group who started out playing alongside U2, but whose direction took them more along the path of noisy performance art music than global rock mega-stardom. Gavin Friday continues the legacy with a lively, fairground-tinged salsa featuring emphatic theatrical vocals reminiscent of an early Bowie or Ferry and words courtesy of Oscar Wilde. Friday is accompanied by the rhythmic piano work of Maurice Roycroft (the enigmatic Man



SKIN GAMES: with band and song titles derived from Dylan Thomas and Oliver Knussen's children's opera — culture vultures of pop?



JOHNNY DIESEL injects some Sixties influences with this double A-side

Seezer) and the guitar and cello work of New York jazz avantists Bill Frisell and Hank Roberts. Already out in Ireland, the single is from an album of the same name due for a UK release on April 17 and produced by Hal Willner.

JOHNNY DIESEL AND THE INJECTORS: Parisienne Hotel/Don't Need Love (Chrysalis). Yet another rock band from Australia, this four-piece has clocked up over 500 live appearances throughout that country in the last three years. Twenty-two-year-old singer/guitarist Johnny Diesel was born in the US, the youngest of seven children of a jazz/blues sax player. "I always listened to my older brothers' and sisters' records," he says. "In the late Sixties it was Credence Clearwater Revival, The Beatles and Motown." The mix of influences is evident on the Injectors' self-titled debut album for Chrysalis. Produced by Terry Manning, whose credits include ZZ Top and Joe Cocker, it finds the band switching easily from rock to blues and back again. The group are due to bring their live show to London later this month.



CARL MARSH: Moorish melody meets rock guitar meets dance rhythm

CARL MARSH: Here Comes The Crush (Polydor). A debut solo single from Carl Marsh, former singer/writer with the critically and commercially successful Shriekback — a band he left three years ago. This solidly danceable track built around a Moorish melody has a scorching rock guitar solo and an eerie, exploratory intro laden with synth swirls, feedback and drum rolls. Co-written with Lu Edmonds of PIL fame, the single is released on April 17 and is featured on a debut album due to appear early summer. The band includes Mike Cozzi on guitar, Steve

Greatham on bass, plus keyboardist Martin Lister and drummer Jim Kimberly.



PIERCE TURNER: 'gin-soaked Faithful' or just 'stretched out' — his vocals are always distinctive

PIERCE TURNER: Have You Looked At The Sun (Lately) (Beggars Banquet). Songwriter and singer Turner is an Irishman from New York where he settled in the late Seventies. In 1980 he formed the Major Thinkers which scored a local hit with Avenue B. By 1985 he was working on a solo album with electronic composer Philip Glass. The result was the critically-acclaimed It's Only A Long Way Across. The track chosen for this Music Week CD comes from the second Pierce Turner album, The Sky And The Ground. The songs are inspired equally by memories of Wexford and by contemporary life on the Lower East Side. They all feature Turner's distinctive vocal. Described by one critic as "like Marianne Faithful at her most gin-soaked", Pierce Turner's own phrase for his singing is "very stretched out".

LOVE TRAIN: The Way Of All Flesh (Siren). This is Lovetrain's second single on Siren — a follow-up to last October's opener, Lighten Up. The band is fronted by Jonjo and Robin Key on vocals and guitars respectively, a dynamic duo who have worked with indie groups such as the Art Objects and The Blue Aeroplanes. The Way Of All Flesh is a catchy, highly proficient slice of mid-tempo pop-rock building to a neat climax. The band is augmented by Greg Brightwell on keyboards, Paul Hennessey on bass and Paul Morgan on drums — a five-piece currently planning a UK tour.

Wild west

"YOU'VE BEEN the quietest audience we've ever had," said Margo Timmins as the **Cowboy Junkies** left the **Queen Elizabeth Hall** stage. "Thanks a lot." It is still unsure if the gratitude was genuine but The Cowboy Junkies seemed to thrive on the ghostly hush that greeted this first British show since their media deification.

There is a studied mellowness about everything they do — Timmins folds her arms and sings in that delightful husky whisper as the band nod and murmur so eloquently behind her. The dim lights, the drooped heads — if they were any more laid back they'd be laid out.

The Cowboy Junkies invoke the spirit of American folk — its the spectral howl of the blues blowing through the telegraph wires of new country. They get away with covering songs like Lou Reed's Sweet Jane because they all become part of one great cycle of everything that's mean, lonely and low-down. Hopefully there are more surprises in store before it all gets too testy, but for now Cowboy Junkies are a blissfully rootsy addition to the CD generation.

MATTHEW COLE

Intensity in Ten City

AFTER LAST year's tantalising PAs from **Kym Mazelle** and **Ten City**, expectations were running high for their return visit; this time they were leaving the backing tapes at home and bringing over a full band — a first for house music. It was no surprise the **Town and Country Club** was packed for their first London concert.

There is no disputing the quality of Kym Mazelle's voice, but her extended set revealed some weaknesses in her material. The momentum was lost when she previewed songs from her forthcoming LP. Tracks such as Never In A Million Years and Lost In A Jungle were



COWBOY JUNKIES: laid back, not laid out

plain dull, although things improved with Treat Me Right. However, it was not until she reached the familiar territory of Useless that she really came into her own.

Having a live band was definitely preferable to using tapes, but the musicians could have been more restrained in places: dodgy heavy metal guitar solos and even worse Mark King-style bass workouts have nothing to do with house music. Kym Mazelle was joined by the Blow Monkeys' Dr Robert for the encore of Wait: the duet underlined the strength of her voice as she effortlessly outclassed his brave effort.

Ten City's performance was much more consistent and succeeded in getting everybody dancing. Byron Stingily helped prove the theory that the quality of a soul singer's voice is inversely proportional to his dress sense; he bounded on stage in a romper suit that made him look like a cross between Andy Pandy and Bananaman, and he lifted the audience with his distinctive vocal swoops and wonderful screams.

Ten City made the most of having a live band by rearranging several of their songs: Suspicion was given the dance treatment, One Kiss was taken into P-Funk territory and Right Back To You was shifted up a gear.

They can be forgiven for including a drum solo, seeing as it was performed by Earl Young, the drummer behind countless Philadelphia classics. The only criticism of their set was it was over far too soon: there were no new songs and they did not even cover all of their LP. The audience was left calling for another encore long after the house lights were switched on.

ANDY BEEVERS

Musical Chairs

THE CHAIRS sounded like Elvis Costello might have had Jimi Hendrix as guitar tutor, mixing funky Hammond organ with brusquely brash guitars and true life harmonies. Much more solid than any of their records suggest, they open up an exciting new chapter in our wonderful world of Eighties guitar pop and prove that what's bad on vinyl can often

transmute on stage.

Soul Asylum continued the evening of pleasant surprises. At their punkiest they reflected our very own Senseless Things, taking pogo pummelling melodies and straining vocals and sledgehammering them into sugar sweet trashcore.

Layers of sparkingly raucous harmonies enveloped epics of twiddly hand slapping life stories. Similarities to the oft mentioned Husker Du lie mainly in the inability to sustain this high level of quality and sadly there's a great deal of unimaginative hardcore guitar and self-indulgent Nashville rambling. However, unlike Husker Du, it's two thirds cool and one third fool and generally this travelling preacher man of a punk rock band dealt out fire and brimstone to the unbelievers in the T and C 2 crowd, seeking out pagans for the scorching.

But it's not quite there yet and the melodic hardcore crown has many mighty contenders both sides of the water. Soul Asylum are one third of the way to that heavy-weight title.

IAN WATSON

C'est la danse

BY THE time the 10 members of Les Negresses Vertes strolled on stage in the small hours of Sunday morning at Paris's Rex Club the adjoining cinemas had long since fallen quiet, and the show's day-long plugging on the city's new independent radio station OUI FM had paid off, with a full, expectant crowd surging forward the moment the accordion took up its tune.

Swiftly launching into a riotous routine of powerful, acoustic songs, Les Negresses mixed a heady brew of Arabian, Spanish, French and occasionally Anglo-American influences into a delightful and infectiously irresistible party-time cocktail.

Despite this mélange of musical elements (shaped by a collective background that spans the back streets of Paris, the fishing boats of the Mediterranean and the circus) the feel of the whole remained strikingly French, and all the more captivating for that.

Lyrics rich in humour and slang

remained doubly out of reach on the night as the singer rasped Joe Strummer-style into a faulty microphone. But the electric camaraderie of all those on stage and the sheer diversity of what was going on, as members swapped instruments, shrieks and places throughout the set, built a rapport that spilled out inevitably into the audience. And it didn't take an O level in French to feel the aggression in a song such as La Danse Des Negresses, to see the funny side of life in Zobi La Mouché, or be caught up in the sheer joy of Voila L'été, all of which further weave their spell on the band's forthcoming UK album release Mlah.

DAVID ROBERTS

Down to Eartha

IT IS amazing what a couple of hi-NRG hit singles and a brief, but show-stopping appearance in a West End hit musical can do for a flagging career. Little more than 10 years ago Eartha Kitt's appearances in the UK were largely confined to north of England cabaret venues, and this reviewer recalls seeing her at Lewisham Concert Hall her nearest appearance to the centre of London.

This is not to decry her vast talent which has often put her head and shoulders above many of her peers... it is good to see Eartha Kitt back in the limelight with her own one-woman show running for three weeks at the Shaftesbury Theatre, recent home to Stephen Sondheim's Follies, the musical which helped rekindle her star.

Orson Welles once described her as "the most exciting woman in the world" and certainly Eartha Kitt, who first came to stardom in the musical revue New Faces of '52, has an almost indefinable magic. Her new show encapsulates much of the spirit, charisma and sheer sex appeal that have helped her create a unique niche for herself in showbusiness.

I'm Just An Old-Fashioned Girl (sung from a chaise-longue suspended above the stage), C'est Si Bon, An Englishman Needs Time and Love for Sale are all reminders of her early recording career for RCA. "But you made me wait until I was in my fifties before I got a gold record," she told the audience before embarking on a sizzling version of her hi-NRG hit Where Is My Man?

Her performance was well balanced, changing swiftly from tear-jerkers to high camp numbers which brought down the house. The highlight of the evening was her version of Sondheim's I'm Still Here which along with I Will Survive was a defiant anthem to anyone who would dare challenge otherwise. And her new BMG single My Discarded Men — recorded with Steve Bronski — could well give her a welcome return to the charts.

CHRIS WHITE

Toll de force

OHIO BAND The Toll have attracted enthusiastic response of late, at press level at least, with their Price Of Progression debut album, and it's not difficult to see why. Though the 100 club had a disappointing turn-out for the band's first gig outside the US, The Toll nonetheless set about their duty in totally committed fashion.

Combining the aggressive spirit of The Clash, the outspoken approach of U2, and with lead vocalist and chief lyricist Brad Circone resembling Jim Morrison in manner and method, The Toll try hard to create an atmosphere of spontaneity. And it's their ability to achieve this successfully that is the hallmark of the band on stage.

The opening Word Of Honour and Soldier's Room, the former a dirty and nasty blast of power, initially entice you into the world of The Toll. But total capture finally comes when Circone launches into Living In The Valley Of Pain and Anna-41-Box, both songs being 10 minute-plus vehicles for the vocalist's impulsive narratives, leading the band down new paths into unknown territory.

It's these songs that form the core of the set and quite simply, they demand a response. With the shorter songs doing nothing to dilute the band's intensity, The Toll on stage are a potent force, and it's one that threatens to lose control. This was just the warning.

KIRK BLOWS

Bloomin' marvellous

THE VARIED spread of metal fans spilling out of the Hammersmith Odeon — with the young curious sprocket outnumbered by the die-hard trouper — were united 100 per cent behind Seventies American legends Blue Oyster Cult's first London show in four years. Proving to be another of rock's evergreens, albeit without their original rhythm section of brothers Albert and Joe Bouchard, BOC breathed with equal amounts of their metallic finesse and brutality intact.

The two young recruits have if anything helped shift BOC away from the murderously lean clout of old toward a smoother, mainstream lift-off. But while they aren't thrashers, reflected by the unmoshing crowd, a great slice of those mercilessly pummelled riffs of old such as The Red And The Black still recall Metallica more than anyone. These songs wound dinosaurs, not impersonate them.

With Eric Bloom ever the denim-and-leather-clad frontman and guitarist Buck Dharma still his wickedly razor-sharp, playful self, BOC's epic, satirical tales of rock and ritual such as Cities On Flame were near classic reprisals.

It was a night to remember who the real Cult are.

MARTIN ASTON

Head shot

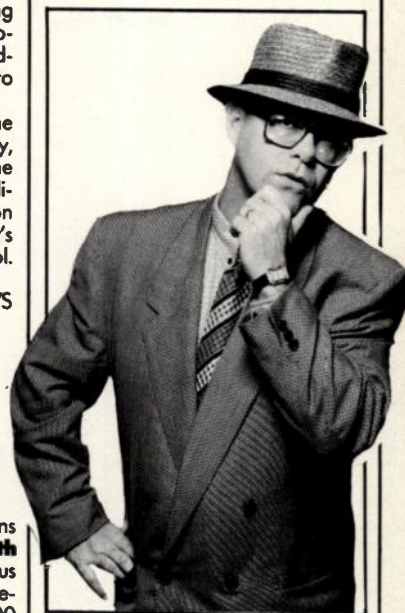
TACKHEAD TOOK the Town & Country by storm. Expecting the hardest in hip hop, we got this and much, much more.

Tackhead have moved in a new direction, and the choice is excellent. The original crew of Adrian Sherwood, Doug Wimbish, Skip McDonald and Keith LeBlanc have been joined by ex-Peachboys singer Bernard Fowler; the result is dynamite, a glorious mix of hip hop, soul, funk and metal guitar enriched by Fowler's wonderful soulful voice.

As musicians they're unparalleled. As a rhythm section they're a dream; the bass is manipulated as though it were a variety of instruments, kept steady by a virtuoso set of hip hop drumming by LeBlanc; a further hardness added by some of the finest metal guitar solos ever played.

Tackhead's move away from sparse hip hop toward a hip hop/soul crossover is masterly, the result must be destined for the top 40. Superb live, and on record, they richly deserve chart success.

SARAH DAVIS



ELTON JOHN: swanky

Our Elton's electric

ELTON JOHN is a remarkably resilient character.

A mere fraction of his highly-publicised woes over the last couple of years would have finished the career of a lesser man. But Elton has recovered his confidence and bounced back with his biggest tour — and a determination to conquer the world all over again.

He started his year-long trek at the Percy Stadium in Paris, on top form. Sporting freshly bleached blond hair, an Indian-style Nehru hat and swanky Italian designer outfit, the veteran showman cut a distinctive and idiosyncratic figure as he took to the stage.

But when Elton opened his mouth and launched into the first number, 60 Years On, any worries about the quality of his performance vanished instantly. The crowd of 18,000 was in his power and all he had to do was play.

With superbly delivered classics like Sorry Seems To Be The Hardest Word and Sad Songs Say So Much, you didn't have to be young, female and French to feel deeply moved. Elton's voice sounded so rich and expressive everything else simply fell into place.

The electric keyboard Elton now favours over a grand piano fitted in well, his eight-strong band was first class — and the lighting show was impressive.

Though perhaps that's not what he was thinking two nights on as he collapsed on stage, hit by heat exhaustion. But these days a little mishap like that is nothing to a great survivor like Elton.

CHRIS WILSON



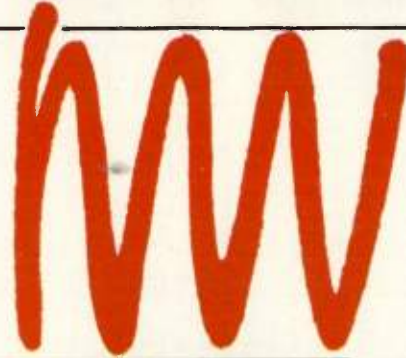
TOP 75 • SINGLES

8 APRIL 1989



Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

MUSIC WEEK



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No1	1	LIKE A PRAYER ○ Madonna		Sire W 7539(T) (W)
2	2	TOO MANY BROKEN HEARTS ● Jason Donovan		PWL PWL(T) 32 (P)
3	4	STRAIGHT UP Paula Abdul		Siren/Virgin SRN(T) 111 (E)
4	3	THIS TIME I KNOW IT'S FOR REAL ○ Donna Summer		Warner Brothers U 7780(T) (W)
5	13	ETERNAL FLAME Bangles		CBS BANGS(T) 5 (C)
6	5	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler		10/Virgin TEN(X) 263 (E)
7	6	PARADISE CITY Guns N' Roses		Geffen GEF(T) 50 (W)
8	10	I BEG YOUR PARDON Kon Kan		Atlantic A 8969(T) (W)
9	16	I HAVEN'T STOPPED DANCING YET Pat & Mick		PWL PWL(T) 33 (P)
10	8	I'D RATHER JACK The Reynolds Girls		PWL PWL(T) 25 (P)
11	11	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonne Use It		WEA YZ 347(T) (W)
12	15	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield		Ahead Of Our Time CCUT 5(T) (I/RT)
13	14	DON'T BE CRUEL Bobby Brown		MCA MCA(T) 1310 (F)
14	28	AMERICANOS Holly Johnson		MCA MCA(T) 1323 (F)
15	22	FIRE WOMAN The Cult		Beggars Banquet BEG 228(T) (W)
16	33	BABY I DON'T CARE Transvision Vamp		MCA TVV(T) 6 (F)
17	7	CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine		Epic 651444 7 (651444 8) (C)
18	26	THE BEAT(EN) GENERATION The The		Epic EMU(T) 8 (C)
19	NEW	IF YOU DON'T KNOW ME BY NOW Simply Red		Elektra YZ 377(T) (W)
20	17	SLEEP TALK Alyson Williams		Def Jam 654656 7 (12-654656 6) (C)
21	NEW	MISTIFY INXS		Mercury INXS 13(12) (F)
22	34	CAN YOU KEEP A SECRET? (89 Mix) Brother Beyond		Fontana 12(12) (F)




41	31	I DON'T WANT A LOVER Texas		Mercury/Phonogram TEX 1(12) (F)
42	55	REQUIEM London Boys		Teldec/WEA YZ 345(T) (W)
43	27	CELEBRATE THE WORLD Womack & Womack		4th + B'way/Island (12)BRW 125 (F)
44	48	BEDS ARE BURNING Midnight Oil		Sprint/CBS OIL(T) 3 (C)
45	NEW	ONLY THE MOMENT Marc Almond		Parlophone R 6210 (E)
46	NEW	PLEASE DON'T BE SCARED Barry Manilow		Arista 112186 (12-612186) (BMG)
47	32	BELFAST CHILD ○ Simple Minds		Virgin SMX(T) 3 (E)
48	64	PLANET E KC Flightt		Popular/RCA PB 49403 (12-PT 49404) (BMG)
49	NEW	WITH EVERY HEARTBEAT Five Star		Tent/RCA PB 42693 (12-PT 42694) (BMG)
50	NEW	THIS IS YOUR LIFE The Blow Monkeys		RCA PB 42695 (12-PT 42696) (BMG)
51	36	EVERY ROSE HAS ITS THORN Poison		Enigma/Capitol (12)CL 520 (E)
52	41	LOVE IN THE NATURAL WAY Kim Wilde		MCA KIM(T) 11 (F)
53	54	DON'T WALK AWAY (Remix) Toni Childs		A&M AM(Y) 462 (F)
54	37	THE RATTLER Goodbye Mr. Mackenzie		Capitol (12)CL 522 (E)
55	NEW	REAL LOVE Jody Watley		MCA MCA(T) 1324 (F)
56	51	JOCELYN SQUARE Love And Money		Fontana/Phonogram MONEY 7(12) (F)
57	49	LET'S GO ROUND THERE Darling Buds		Epic BLOND(T) 3 (C)
58	72	LIKE PRINCES DO Diesel Park West		Food/EMI (12)FOOD 19 (E)
59	NEW	ME MYSELF AND I De La Soul		Big Life/Tommy BLR 7(T) (I/RT)
60	NEW	YOU ON MY MIND Swing Out Sister		Fontana/Phonogram SWING 6(12) (F)
61	39	NOTHING HAS BEEN PROVED Dusty Springfield		Parlophone (12)R 6207 (E)
62	47	MY PREROGATIVE Bobby Brown		MCA MCA(T) 1299 (F)

23	19	ONE MAN Chanelle	Cooltempo/Chrysalis COOL(X) 183 (C)
24	9	HELP ○ Bananarama-La Na Nee Nee Noo Noo	London LON(X) 222 (F)
25	30	MUSICAL FREEDOM (MOVING ON UP) Paul Simpson featuring Adeva	Cooltempo/Chrysalis COOL(X) 182 (C)
26	12	STOP ○ Sam Brown	A&M AM(Y) 440 (F)
27	38	SHE'S A MYSTERY TO ME  Roy Orbison	Virgin VS(T) 1173 (E)
28	24	ROUND & ROUND New Order	Factory FAC 2637 (12-FAC 263) (P)
29	25	FAMILY MAN Roachford	CBS ROA(T) 5 (C)
30	18	LOVE CHANGES EVERYTHING ○ Michael Ball	really Useful/Polydor RUR(X) 3 (F)
31	20	LEAVE ME ALONE Michael Jackson	Epic 654672 7 (12-654672 6) (C)
32	40	OF COURSE I'M LYING  Yello	Mercury/Phonogram YELLO 3(12) (F)
33	21	HEY MUSIC LOVER S'Xpress	Rhythm King/Mute LEFT 30(T) (I/RT)
34	35	ONLY THE LONELY  T'Pau	Siren/Virgin SRN(T) 107 (E)
35	29	GOT TO GET YOU BACK Kym Mazelle	Syncopate/EMI (12)SY 25 (E)

7", 12", CD
Ben Liebrand remix

HERNANDEZ

36	23	BLOW THE HOUSE DOWN Living In A Box	Chrysalis LIB(X) 5 (C)
37	52	GOT TO KEEP ON  Cookie Crew	hrr/London FFR(X) 25 (F)
38	NEW	WHAT DOES IT TAKE? Then Jerico	London LON(X) 223 (F)
39	NEW	DEVOTION Ten City	Atlantic A 8916(T) (W)
40	53	BEAUTY'S ONLY SKIN DEEP Aswad	Mango/Island (12)MNG 105 (F)

63	NEW	VOODOO RAY EP A Guy Called Gerald	Rham! RS 804 (12-RX 8804) (P)
64	57	DON'T TELL ME LIES Breathe	Siren/Virgin SRN(T) 109 (E)
65	50	DANCERAMA Sigue Sigue Sputnik	Parlophone (12)SSS 5 (E)
66	43	TURN UP THE BASS Tyree feat. Kool Rock Steady	hrr/London FFR(X) 24 (F)
67	45	WAGES DAY Deacon Blue	CBS DEAC(T) 8 (C)
68	44	VERONICA Elvis Costello	Warner Brothers W 7558(T) (W)
69	60	MONKEY GONE TO HEAVEN Pixies	4AD (B)AD 904 (I/RT)
70	NEW	FREE WORLD Kirsty MacColl	Virgin KMA(T) 1 (E)
71	42	INDESTRUCTIBLE Four Tops	Arista 112074 (12-612074) (BMG)
72	67	THIS IS SKA Longsy D	Big One (V)V81G 13 (I/RT)
73	62	THE MONKEES EP The Monkees	Arista 112157 (BMG)
74	58	EVERYTHING COUNTS Depeche Mode	Mute (12)BONG 16 (I/RT/SP)
75	46	BIG BUBBLES, NO TROUBLES Ellis, Beggs & Howard	RCA PB 42089 (12-PT 42090) (BMG)

Vanessa Williams

The Massive U.S. Hit

DREAMIN'



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T W E L V E • I N C H

1	1	KEEP ON MOVIN' Soul II Soul feat. Caron Wheeler		21	NEW	DEVOTION Ten City	
2	3	STRAIGHT UP Paula Abdul		22	26	AMERICANOS Holly Johnson	
3	2	LIKE A PRAYER Madonna		23	16	ROUND & ROUND New Order	
4	7	I BEG YOUR PARDON Kon Kan		24	22	PLANET E KC Flight	
5	8	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield		25	20	GOT TO GET YOU BACK Kym Mazelle	
6	4	THIS TIME I KNOW IT'S FOR REAL Donna Summer		26	NEW	WHAT DOES IT TAKE? Then Jerico	
7	6	DON'T BE CRUEL Bobby Brown		27	NEW	ME MYSELF AND I De La Soul	
8	10	ONE MAN Chanelle		28	NEW	IF YOU DON'T KNOW ME BY NOW Simply Red	
9	5	SLEEP TALK Alyson Williams		29	23	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It	
10	14	THE BEAT(EN) GENERATION The The		30	28	REQUIEM London Boys	
11	12	MUSICAL FREEDOM (MOVING ON UP) Paul Simpson featuring Adeva		31	19	I'D RATHER JACK The Reynolds Girls	
12	13	PARADISE CITY Guns N'Roses		32	40	VOODOO RAY EP A Guy Called Gerald	
13	21	ETERNAL FLAME Bangles		33	NEW	REAL LOVE Jody Watley	
14	38	BABY I DON'T CARE Transvision Vamp		34	31	FAMILY MAN Roachford	
15	NEW	MISTIFY INXS		35	15	CAN'T STAY AWAY FROM YOU Glenn Estefan & Miami Sound Machine	
16	11	TOO MANY BROKEN HEARTS Jason Donovan		36	17	HEY MUSIC LOVER S'Xpress	
17	24	GOT TO KEEP ON Cookie Crew		37	37	THIS IS SKA Longsy D	
18	9	FIRE WOMAN The Cult		38	NEW	ONLY THE MOMENT Marc Almond	
19	18	I HAVEN'T STOPPED DANCING YET Pat & Mick		39	NEW	LIKE PRINCES DO Diesel Park West	
20	30	OF COURSE I'M LYING Yello		40	NEW	BEDS ARE BURNING Midnight Oil	

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Don't Be
Scared

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ARISTA



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WHO'S IN THE HOUSE THE BEATMASTERS WITH MERLIN



NEW 7" & 12" OUT NEXT WEEK

US TOP FORTIES

SINGLES

1*	3	THE LOOK, Roxette	EMI
2	1	ETERNAL FLAME, Bangles	Columbia
3	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
4*	6	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
5*	11	LIKE A PRAYER, Madonna	Sire
6*	8	STAND, R.E.M.	Warner Brothers
7	4	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
8*	9	DREAMIN', Vanessa Williams	Wing
9	7	WALK THE DINOSAUR, Was (Not Was)	Chrysalis
10*	17	FUNKY COLD MEDINA, Tone-Loc	Delicious
11*	13	SUPERWOMAN, Karyn White	Warner Brothers
12*	12	YOU GOT IT, Roy Orbison	Virgin
13*	16	YOUR MAMA DON'T DANCE, Poison	Enigma
14	5	THE LIVING YEARS, Mike & The Mechanics	Atlantic
15*	19	HEAVEN HELP ME, Deon Estus	Mika
16*	20	I'LL BE THERE FOR YOU, Bon Jovi	Mercury
17	10	LOST IN YOUR EYES, Debbie Gibson	Atlantic
18*	24	SECOND CHANCE, Thirty Eight Special	A&M
19*	25	ROOM TO MOVE, Animation	Polydor
20*	27	ROCKET, Def Leppard	Mercury
21*	30	SINCERELY YOURS, Sweet Sensation	Atco
22	14	JUST BECAUSE, Anita Baker	Elektra
23*	26	THINKING OF YOU, Sa-Fire	Cutting
24	18	MORE THAN YOU KNOW, Martika	Columbia
25*	31	ORINOCO FLOW (SAIL AWAY), Enya	Geffen
26*	34	AFTER ALL, Cher & Peter Cetera	Geffen
27*	36	FOREVER YOUR GIRL, Paula Abdul	Virgin
28	15	YOU'RE NOT ALONE, Chicago	Reprise
29*	37	REAL LOVE, Jody Watley	MCA
30*	39	CULT OF PERSONALITY, Living Colour	Epic
31*	40	IKO IKO (From Rain Man), The Belle Stars	Capitol
32	28	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Col/CBS
33	21	PARADISE CITY, Guns 'N' Roses	Geffen
34*	-	I WANNA BE THE ONE, Stevie B	LMR
35	38	ONE, Metallica	Elektra
36*	-	SEVENTEEN, Winger	Atlantic
37*	-	ROCK ON, Michael Damian	Cypress
38*	-	EVERLASTING LOVE, Howard Jones	Elektra
39	32	STRAIGHT UP, Paula Abdul	Virgin
40	23	RONI, Bobby Brown	MCA

ALBUMS

1	1	ELECTRIC YOUTH, Debbie Gibson	Atlantic
2	2	DON'T BE CRUEL, Bobby Brown	MCA
3*	7	LOC-ED AFTER DARK, Tone-Loc	Delicious
4	3	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
5*	6	MYSTERY GIRL, Roy Orbison	Virgin
6	5	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
7	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
8*	10	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
9*	8	HANGIN' TOUGH, New Kids On The Block	Columbia
10	9	VIVID, Living Colour	Epic
11*	-	LIKE A PRAYER, Madonna	Sire
12	11	G'N'R LIES, Guns N' Roses	Geffen
13*	16	LIVING YEARS, Mike & The Mechanics	Atlantic
14	13	NEW JERSEY, Bon Jovi	Mercury
15	14	HYSTERIA, Def Leppard	Mercury
16*	18	BEACHES, Original Soundtrack	Atlantic
17	17	GREEN, R.E.M.	Warner Brothers
18	12	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
19*	22	EVERYTHING, The Bangles	Columbia
20*	20	OUT OF ORDER, Rod Stewart	Warner Bros
21	15	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
22*	24	SKID ROW, Skid Row	Atlantic
23*	32	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
24	23	OPEN UP AND SAY...AHH!, Poison	Enigma
25*	27	...AND JUSTICE FOR ALL, Metallica	Vertigo
26	25	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
27	21	KARYN WHITE, Karyn White	Warner Bros
28*	29	WATERMARK, Enya	Geffen
29	19	SILHOUETTE, Kenny G	Arista
30*	26	THE TRINITY SESSION, Cowboy Junkies	RCA
31	28	WINGER, Winger	Atlantic
32	30	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
33*	33	SPIKE, Elvis Costello	Warner Bros
34*	34	MELISSA ETHERIDGE, Melissa Etheridge	Island
35	31	TRACY CHAPMAN, Tracy Chapman	Elektra
36*	-	GUY, Guy	Uptown
37	35	HOLD ME IN YOUR ARMS, Rick Astley	RCA
38*	-	STRAIGHT OUTTA COMPTON, N.W.A.	Ruthless
39*	40	THE RIGHT STUFF, Vanessa Williams	Wing
40	-	NEW YORK, Lou Reed	Sire

Charts courtesy Billboard, April 8, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R

LP REVIEWS

SIGUE SIGUE SPUTNIK: Dress For Excess. Parlophone. PCS 7328. "This time it's music," boasts the sleeve. Well, admittedly there's more diversity within their latest synthetic rock and roll soundtrack but original ideas take a back seat to their sampled techno boogie. Singles sales suggest public indifference towards Sputnik's posturing and flash arrogance and this album, despite its amiable reckless fun vibe, is unlikely to sell substantially more than the first LP. **NR**

DEACON BLUE: When The World Knows Your Name. CBS 463321. Pompous appears to be the strongest description most can muster for this Scottish band enjoying yet more chart success, and that's a bit of a pity, for while they are capable of dressing every pronouncement in quote marks labelled significant, they're also more than able of penning good songs. An assured seller this, but allowing a bit more irony into the approach wouldn't hurt. **DH**

THE CULT: Sonic Temple. Beggars Banquet. BEGA 98. Whereas the last album Electric was stripped-to-the-bones boogie, this set is beefed up a little but still contains the searing riffs that are becoming synonymous with their name. Laid-back rockers like American Horse and Edie make up for the weaker moments and help make a fine — if a little too derivative — hard rock album. **NR**

COLD CUT: What's That Noise. Big Life CCUT LP1. Sadly, this debut album contains more than its fair share of flabby grooves and dated acidic bleeps, emerging a fragmented mish-mash way behind similar projects from Bomb The Bass and S'Express. The inclusion of the Reportage and Big World Cafe theme tunes — besides three hit singles — should ensure healthy sales but also suggests a shortage of material. **SW**

BLISS: Love Prayer. Parlophone PCS 7329. A most accomplished debut packed with some excellent songs, most of which are just begging to become hit singles, and all of which are topped by Rachel Morrison's glorious voice. With a breath-taking dexterity and range of emotions, this girl's voice is a rare jewel, the rest is gold, and altogether it's just, dare I say, sheer Bliss! **JS**

GREEN ON RED: Here Come The Snakes. China Records. 839 294-1. The long awaited follow-up to Killer Inside Me has arrived on a new label. It seems that recording in Memphis has had an influence on their sound and added a bluesy rock feel to their folksy/country stylings. In total, it's a colourful and memorable performance that should widen their appeal. **NR**

HELEN WATSON. The Weather Inside. EMI SCX 6717. Highly accomplished second LP from the Mancunian singer/songwriter who is long overdue for some Tikaram-like success and is far superior to her UK contemporaries. Her lyrics are fiendishly clever in their dissec-

tion of relationships, and her music draws on folk and country, even rock in places. We're going to see a lot more of Watson as the year progresses. **DG**

CLOSE LOBSTERS: Headache Rhetoric. Fire Records. FIRE LP17. The Lobsters follow-up their fine debut LP with this exhilarating collection of sparkling guitar-pop songs. This one has more depth and character with the key word being melody. It's stirring stuff as the rhythms build and those guitars keep chiming away. Destined to become an indie classic. **NR**

EASTERHOUSE: Waiting For The Redbird. Rough Trade LC 5661. Andy Perry's purge sees him as the one survivor of the original, yet misunderstood Easterhouse, but also sees him as a songwriter and bellow of continuing interest. Sloganeering will crop up amongst the criticism of the dissenters, missing the point that the trick with Easterhouse is to listen beyond the rather simple dialectic. Then you'll find yourself rewarded by a solid rock LP which will gain indie sales and build a foundation for more and better stuff. **DH**

THE NEVILLE BROTHERS: Yellow Moon. A&M. AMA 5240. Back with a new LP after a two year break, this influential soul/rhythm and blues quartet shows off a tremendous set that knocks you down with a feather. Some spellbinding vocals combined with Daniel Lanois' fine production create a soothing and moving sound. **NR**

JESSE COLIN YOUNG: The Highway Is For Heroes. Cypress YL 0103. Distribution: Sonet/PRT. Sparing you the history lesson about the Youngbloods whose catalogue is available from two re-issue labels, this is the return of a Sixties hero not quite sure whether he's soft-rock or New Age. Young has a distinctive breathy, floating voice and The Master is a riveting song. Elsewhere, he meanders. **DL**

LES RITA MITSOUKO: Marc & Robert. Virgin. V2572. After the stunning The No Comprendo this is a bit of a let down because although they have retained their quirky style, the catchy pop songs are less evident. Even so, Catherine Ringer's meandering voice is irresistible and when they get it right, as on Hip Kit and Le Petit Train, the result is bliss. **NR**

ETERNITY: Project One. Gee Street/WAU GEEA002. Distribution: Rough Trade/Cartel. London based dance renegades, high on last year's acid and house successes make their own version of the master groove under a selection of bizarre names, Robo-Bop, STP 23, The Orb and so on, with the constant attention of ex-Brilliant/Killing Joke bass player Youth and someone called Eternity. Taking the house techniques and souping them up with samples of Hendrix or a latin groove makes for entertaining body movement. A hybrid of styles that deserves time to develop. **DEH**

TONE LOC: Loc'ed After Dark. Delicious Vinyl/Island Records. BRLP 526. This album confirms the talent first showcased on the Delicious Vinyl sampler and on his excellent debut UK single Wild Thing. Loc's gravelly, soulful vocals cruise over some seductive bass rhythms. The cool rapper's breezy style is most effective on the new single Funky Cold Medina and the brilliant Cheeba Cheeba. A superb rap/soul crossover. **NR**

MEAT BEAT MANIFESTO: Storm The Studio. Sweatbox SDX040. Distribution: Rough Trade/Cartel. A trio of London club-goers, with a penchant for sampling, the Seventies, ripped jeans and youthful anisms, present four tracks, carefully subtlet into four parts each giving a different, fragmented vision of the chant in question. The Meat Beat dance rhythm makes the 12-inch remix obsolete with giant slabs of sound treated and reheated over insistent bass rumbles and a vibrant positivism. Meat Beat Manifesto are among the new wave of British dance music and, to their credit, they're gyrating near the top. **DEH**

THE DICKIES: Great Dictations (The Definitive Dickies Collection). A&M AMA 5236. Just what the world has been waiting for, the perfect party album. All the old faves are here from Banana Splits down to Eve Of Destruction and back up to the sublime Nights In White Satin. Unlike most of their punk contemporaries the Dickies never treated an old classic with malice — just speed. They're still giggling away in the States and this could well see them crawling back into the lower regions of the charts. Charm-fest silly covers for fast silly people. **LF**

A GUY CALLED GERALD: Hot Lemonade. Rham Records RA1. Distribution: Pinnacle. Following his superb debut single Voodoo Ray, it was only natural to expect big things from Gerald's first album. Sadly, it doesn't quite live up to the promise and features a patchy selection of house ideas that are never really developed. Only the title track and the sublime Music Sweet Music really have effect. **NR**

DEMON BOYZ: Recognition. Music Of Life. DEMON 1. This UK rap act plays it safe on their debut LP which rocks along with some hard cuts but never really breaks into a sweat. Vibes and the wicked Simon Harris-produced Rougher Than An Animal point the way forward but this album won't quite achieve the recognition they might expect. **NR**

SONIC BOOMERS: Leo Finley, David Giles, Dave E Henderson, Duncan Holland, Dave Laing, Nick Robinson, Jerry Smith and Selina Webb.

Reviewed by Jerry Smith

THE HOUSE OF LOVE: Never (Fontana/Phonogram HOL 1(12)). The House Of Love are set to storm the charts with their first record of the year and first of their major deal. A beguilingly effortless swirl of shimmering guitars and swooping melodies, it should ensnare all in its mesmerising pop web. Their potential is now limitless.



STOCK IT

DAVID McCOMB AND ADAM PETERS: I Don't Need You (Island 12)IS 410). The Triffids are coming! But meanwhile, as an intriguing teaser, Triffid man McComb links up with collaborator and former Flowerpot Man Peters on this wonderfully offbeat single — all warm and mysterious atmospherics, high in content and drama. Sure to spark interest and bodes well for The Triffids' forthcoming LP.

SWING OUT SISTER: You On My Mind (Fontana/Phonogram SWING 6(12)). Swing Out Sister return after a long break, now a duo, with this even smoother Paul Staveley O'Duffy sound transporting a superbly sublime song that is totally infectious and can't fail in the chart stakes.

SIMPLY RED: If You Don't Know Me By Now (Elektra YZ 377(T)). Top-notch purveyors of smooth soul, Simply Red deliver this excellent version of the old Harold Melvin & The Blue Notes classic, lifted from their already platinum-selling A New Flame LP. As a follow up to their It's Only Love hit, it's a sure fire winner. Expect mass exposure.



STOCK IT

DE LA SOUL: Me Myself And I (Tommy Boy/Big Life BLR (T)). Hot dance band of the moment, De La Soul issue this engagingly loping track from their much acclaimed album, Three Feet High And Rising. And its strong beat and rhythmic rap is sure to take it high chartwards.

BIZET BOYS: Ride 'Em Carmen (Parlophone/EMI (12)RIDE 1). Mystery group Bizet Boys — although odds are on it being the Pet Shop Boys — turn out this wacky

spoof on pop opera as Carmen rides West in a frenzy of obvious samples over tacky disco. No doubt an amusing idea at first, but one that got lost in translation.

INXS: Mystify (Mercury/Phonogram INXS 13(12)). Aussie rockers INXS return with one of the best tracks from their last LP, Kick, in this striking, medium-paced ballad, produced by Chris Thomas and set for wide attention.

KEVIN McDERMOTT ORCHESTRA: Wheels Of Wonder (Island 12)IS 404). Glasgow singer/songwriter Kevin McDermott unveils his new four piece rock orchestra with a vibrant single as a prelude to their forthcoming LP, Mother Nature's Kitchen. With his individualistic style, it's set to turn heads.



STOCK IT

FUNTOPIA FEATURING JIMI POLO: Freedom (G-Zone/Gee Street GEE(T) 14). A brilliantly assembled slice of infectious fun from acclaimed Chicago singer Jimi Polo and his crew, this literally blasts from the speakers and is set to infect the nation's dancefloors. The crossover potential is very high, so check it out.

THE HEART THROBS: Blood From A Stone (Profumo PROS(T) 2). Eerie but highly effective number this from The Heart Throbs with its menacing air reinforced by spooky piano drifting beneath a languorous but still biting rhythm and captivating vocal, that slowly insinuates its way under the skin. Not to be forgotten.

THE SEERS: Sun Is In The Sky (Hedd/Virgin HEDD 5(12)). The Seers' first release on Virgin's subsidiary label, Hedd, proves to be a raunchy guitar-driven pop thing, produced by Pat Collier, overflowing with Sixties-style references in its chiming riffs and harmonies.

THE FIXX: Driven Out (RCA PB 49495 (PT 49496)). The Fixx return with a competent, driving rock track taken from their current album, Calm Animals. The vocal might not appeal to everyone but it's memorable enough and could do well with its indelible, ringing guitar hook.



KEVIN McDERMOTT: vibrant

COOKIE CREW: Got To Keep On (FFRR/London FFR(X) 25). South London's top female rap crew issue this punchy track with its hard, imperious rhythm beneath one of their insistent, rapid-fire raps which should gain attention for their forthcoming debut LP, Born This Way.

PRINCE BUSTER AND THE TROJANS: Stack-O-Lee (Gaz's Rockin 12GAZ 010). The legendary ska star, Prince Buster reappears to give the flagging UK ska revival a shot in the arm with his laid back version of an old chestnut.

ONE THOUSAND VIOLINS: If Only Words (Would Let Me Conquer You) (Immaculate 12)IMMAC 9). Sheffield's psychedelic leaning, surfing popsters let loose with a new version of a track from their well-received debut LP, Hey Man, That's Beautiful. And, as a charming ballad backed by sweeping strings in a lush production, it should cause a stir.



STOCK IT

PACIFIC: Shift (Creation CRE 064(T)). More strong, moody and highly atmospheric stuff from Pacific, with the simplest and most effective pieces having been placed on the flip side, the title track ruined by a galloping sequencer let loose among the elegant strings and catchy melody.



PACIFIC: OCEAN'S apart with strong, moody and atmospheric stuff

MUSIC WEEK 8 APRIL, 1989

THE OTHER CHART

TOP 40 SINGLES

1	4	ETERNAL FLAME	The Bangles	CBS BANGSS (C)
2	1	INTERNATIONAL RESCUE	...Fuzzbox...	WEA Y2347 (W)
3	-	FIREWOMAN	The Cult	Beggars Banquet BEG 228 (W)
4	-	THE BEAT(EN) GENERATION	The Beat	Epic EMU8 (C)
5	2	ROUND AND ROUND	New Order	Factory FAC263 (P)
6	-	BABY I DON'T CARE	Transvision Vamp	MCA TVV6 (F)
7	3	THE RATTLER	Goodbye Mr MacKenzie	Capitol CL522 (E)
8	5	OF COURSE I'M LYING	Yello	Mercury YE...LO3 (F)
9	7	LET'S GO ROUND THERE	Darling Buds	Epic BLOND3 (C)
10	11	JOCELYN SQUARE	Love And Money	Fontana MONEY7 (F)
11	-	MONKEYS GONE TO HEAVEN	Fixx	4AD AD934 (I/RT)
12	6	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute BONG16 (RT/SP)
13	-	BIRDLAND EP	Birdland	Lazy LAZY13 (I/RE)
14	-	LIKE PRINCES DO	Diesel Park West	Food FOOD19 (F)
15	12	TAKE ME	Adult Nat	Fontana BRX1 (F)
16	8	WHO WANTS TO BE THE DISCO KING	The Wonder Stuff	Polydor GONE6 (F)
17	10	WHEN I GROW UP	Michelle Shocked	Cooking Vinyl LON219 (F)
18	13	WHAT I AM	Edie Brickell & The New Bohemians	Geffen GEF49 (W)
19	14	THE GOLDEN CALF	Pratib Sprout	Kitchenware SK41 (C)
20	9	VAGABONDS	New Model Army	EMI NMA8 (E)
21	-	FLESH	A Split Second	ffrr/London FFR23 (F)
22	-	WAITING FOR MARY	Pere Ubu	Fontana JBU2 (F)
23	16	INFO FREAKO	Jesus Jones	Food FOOD18 (E)
24	-	TYPICAL!	Frazier Chorus	Virgin V51178 (E)
25	-	SUN IS IN THE SKY	The Seers	Hedd/Virgin HEDD5 (E)
26	15	THE WILD ROVER EP	Stiff Little Fingers	Virgin SLF1 (E)
27	21	SOMETHING GOOD	Paul Haig	Circus YR25 (E)
28	20	CAN'T BE SURE	The Sundays	Rough Trade RT218 (I/RT)
29	17	RAIN, STEAM AND SPEED	The Men They Couldn't Hang	Silverstone ORE4 (P)
30	25	MA AND PA	Fishbone	Epic FISH2 (C)
31	-	BLOWN AWAY	King Swamp	Virgin KSW2 (E)
32	18	SOMETHING'S GOTTEN HOLD OF MY HEART	Marc Almond	Parlophone R6021 (E)
33	19	MADE OF STONE	Stone Roses	Silverstone ORE2 (P)
34	22	OPEN LETTER (TO A LANDLORD)	Living Color	Epic LCL4 (C)
35	24	HAVE LOVE, WILL TRAVEL (EP)	Crazyhead	Food SGE2025 (E)
36	28	STAND	R.E.M.	Warner Bros W7577 (W)
37	35	DIZZY	Throwing Muses	4AD AD903 (I/RT)
38	33	TOUCH ME I'M SICK	Sonic Youth	Blast First BFFP46 (I/RT)
39	-	NEVER STOP	Front 242	Red Rhino Europe RRET8 (APT)
40	27	THE POWER OF THE LARD	Jello Biafra	Alternative Tentacles VIRUS72T (I/RT)

TOP 20 ALBUMS

1	1	101	Depeche Mode	Mute STUMM55 (RT/SP)
2	2	TECHNIQUE	New Order	Factory FACT275 (P)
3	3	THE INNOCENTS	Erosus	Mute STUMM55 (RT/SP)
4	4	SHOOTING RUBBERBANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WY218 (W)
5	5	SHORT SHARP SHOCKED	Michelle Shocked	Cooking Vinyl CVLP1 (F)
6	8	STRANGE KIND OF LOVE	Love & Money	Fontana SFLP7 (F)
7	10	EIGHT LEGGED GROOVE MACHINE	The Wonderstuff	Polydor GONLP1 (F)
8	-	POP ART	Transvision Vamp	MCA MCF3421 (F)
9	-	ONE MAN CLAPPING	James	Rough Trade ONEMAN1 (I/RT)
10	14	POP SAID...	The Darling Buds	CBS 428941 (C)
11	13	SHAKESPEARE ALABAMA	Diesel Park West	Food FOODLP2 (E)
12	7	THUNDER AND CONSOLATION	New Model Army	EMI EMC3552 (E)
13	9	GREEN	R.E.M.	Warner Bros WY234 (W)
14	6	A CHANGE IN THE WEATHER	Clive Gregson & Christine Collister	Special Delivery SPD1022 (I/NN)
15	-	SUBSTANCE	New Order	Factory FAC200 (P)
16	19	HUNKPAPA	Throwing Muses	4AD CAD901 (I/RT)
17	-	THE TRINITY SESSION	Cowboy Junkies	Cooking Vinyl COOK11 (I/RE)
18	11	PLAYING WITH FIRE	Spacemen 3	Fire FIRELP16 (P)
19	-	DAYDREAM NATION	Sonic Youth	Blast First BFFP034 (I/RT)
20	16	KING SWAMP	King Swamp	Virgin V2577 (E)

TOP • 75 • ARTIST • ALBUMS

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ALBUM RELEASES PLUS...

ARTISTS' A-Z

ASTLEY, Rod	48	JACKSON, Michael	12
BANANARAMA	13	LOC, Tony	68
BANGLES	4	MADONNA	1
BRICKELL, Eddie And	48	MICHAEL, George	65
NEW BOHEMIANS	59	MIKE & THE	5
BROS	57	MECHANICS	53
BROTHER BEYOND	69	MINOGUE, Kylie	66
BROWN, Bob	10	NEW CROW	61
BROWN, Sam	10	O'NEAL, Alexander	61
CHAPMAN, Tracy	42	ORBISON, Roy	14, 28
COLE, Lloyd &	15	PARIS, Meca	73
THE COMMODONS	15	PEP SHOW BOYS	51
COSTELLO, Elvis	18	* PHANTOM OF THE	72
CRASH, Chris	34	OPERA	51
DE LA SOUL	37	POISON	40
DEACON BLUE	29	REA, Chris	41
DE LEPPARD	20	REED, Lou	54
DEFECHE MODE	16	RICHARD, Cliff	60
DIRE STRAITS	38	ROACHFORD	17
DIXIE'S DAMOUR	66	SILVERBIRDS	61
EAGLES	74	SIMPLY RED	3, 75
EASTON, Sherry	64	STRAY CATS	58
ENYA	32	STYLE COUNCIL	5
ERASURE	19, 56	SUMMER, Donna	23
ESTEFAN, Gloria & MIAMI	16	TPAU	71
SOUND MACHINE	2	TEN CITY	50
FAIRGROUND	2	TEXAS	36
ATTRACTION	34	THEN JERICHO	30
FERRY, Bryan/ROXY	1	TIKARAM, Tania	11
MUSIC	49	TRANSMISSION VAMP	52
FINE YOUNG	9	TRAVELING WILBURYS	2
CANNING	9	U2	27, 67
FLEETWOOD MAC	35	VANDROSS, Luther	70
FORDHAM, Julie	43	WATERBOYS, The	63
GUNS 'N' ROSES	8, 47	WILDE, Kim	31
HENDRIX, Jim	55	WILLIAMS, Alyson	45
HOLLY, Buddy	26	WOMACK &	33
HOUSTON, Whitney	62	WOMACK	33
BLUE AND CRY	32	YAZZ	29
INXS	55		

Compiled by Gallup for the *BPI*, *Music Week* and *BBC* based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £2.00 or more.

KEY TO CHART

TITLE _____ Label/EP No. _____ Distributor _____
Artist (Producer) _____ C Cassette No. _____ CD Compact Disc No. _____

▲ Indicates panel sales increase of 100% or more

★ = PLATINUM (300,000 units)

★ = PLATINUM (500,000 units)
 ★ Any multiple of this level can be certified to provide
 for double platinum ★★ (600,000 units), treble platinum
 ★★★ (900,000 units), quadruple platinum ★★★★★
 (1,200,000 units) awards etc.
 ● = GOLD (100,000 units)

○ = SILVER (60,000 units)
RPt awards are made for con

Records with a dealer price

Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel Sales compared to last week -23%

(WEEK 13)

39	46 3	3 FEET HIGH AND RISING De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (I/RT) C:DLSMC 1/CD:DLSCD 1
40	35 9	OPEN UP AND SAY ... AAH! ○ Poison (Tom Werman)	Capitol EST 2359(E) C:CEST 2059/CD:CDEST 2059
41	36 24	NEW LIGHT THROUGH OLD WINDOWS ★★ Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200(W) C:WX 200C/CD:241841-2
42	33 47	TRACY CHAPMAN ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W) C:EKT 44C/CD:960774-2
43	41 20	JULIA FORDHAM ● Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E) C:CIRC 4/CD:CIRCD 4
44	65 4	EVERYTHING ○ Bangles (Davidt Sigerson)	CBS 462977-1(C) C:462977-4/CD:462977-2
45	47 3	RAW Alyson Williams (Alvin Moody/Vincent Bell)	Def Jam/CBS 4629931(C) C:4629934/CD:4629932
46	43 45	THE FIRST OF A MILLION KISSES ★ Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG) C:PK 71696/CD:PD 71696
47	49 13	G N' R LIES ... ○ Guns 'N' Roses (Guns 'N' Roses)	Geffen WX 218(W) C:WX 218C/CD:924198-2
48	42 18	HOLD ME IN YOUR ARMS ★ Rick Astley (Various)	RCA PL 71932(BMG) C:PK 71932/CD:PD 71932
49	50 21	THE ULTIMATE COLLECTION ★★ Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	EG/Virgin EGTV 2(E) C:EGMTV 2/CD:EGCTV 2
50	48 8	FOUNDATION Ten City (Jefferson/Ten City)	Atlantic WX 249(W) C:WX 249/CD:7819392
51	53 25	INTROSPECTIVE ★★ Pet Shop Boys (Various)	Parlophone PCS 7325(E) C:TC PCS 7325/CD:PCS 7325
52	RE	POP ART ● Transvision Vamp (D. Bridgeman/Zeus B. Held)	MCA MCF 3421(F) C:MCFC 3421/CD:DMCF 3421
53	45 14	LIVING YEARS ● Mike & The Mechanics (Neil/Rutherford)	WEA WX 203(W) C:256004-1/CD:256004-2
54	56 11	NEW YORK ○ Lou Reed (Lou Reed/Fred Maher)	Sire/WEA WX 246(W) C:WX 246C/CD:925829-2
55	44 5	RADIO ONE Jimi Hendrix (Bebb/Andrews/Griffin)	Castle Collectors CCSLP 212(BMG) C:CCSMC 212/CD:CCSCD 212
56	57 96	THE CIRCUS ★ Erasure (Flood)	Mute STUUMM 35(I/RT/SP) C:STUUMM 35/CD:CDSTUUMM 35
57	51 53	PUSH ★★ ★★ Bros (Nicky Graham)	CBS 460629 1(C) C:460629 4/CD:460629 2
58	NEW	BLAST OFF Stray Cats (Dave Edmunds)	EMI MTL 1040(E) C:TCMTL 1040/CD:CDMTL 1040
59	59 10	SHOOTING RUBBERBANDS AT THE STARS ○ Edie Brickell And New Bohemians (Pat Moran)	Geffen WX 215(W) C:WX 215C/CD:9241922
60	55 21	PRIVATE COLLECTION ★★ ★★ Cliff Richard (Various)	EMI CRTV 30(E) C:TCRCRTV 30/CD:CDCRTV 30
61	54 88	HEARSAY ★★ ★ Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C) C:450936-4/CD:450936-2
62	60 96	WHITNEY ★★ ★★ ★★ Whitney Houston (Various)	Arista 208 141(BMG) C:408 141/CD:258 141
63	58 18	FISHERMAN'S BLUES ● The Waterboys (John Dunford/Mike Scott)	Ensign/Chrysalis CHEN 5(C) C:ZCHEN 5/CD:CD1589
64	52 6	THE LOVER IN ME Sheena Easton (Various)	MCA MCG 6036(F) C:MCGC 6036/CD:DMCG 6036
65	63 68	FAITH ★★ George Michael (George Michael)	Epic 460080 1(C) C:460080 4/CD:460080 2
66	62 3	A GRAVEYARD OF EMPTY BOTTLES Dogs D'Amour (Mark Dearnley/Dogs D'Amour)	China 839C 740(F) C:8390744
67	69 104	THE JOSHUA TREE ★★ ★★ ★ U2 (Daniel Lanois/Brian Eno)	Island U26(F) C:UC26/CD:C D U26
68	72 3	LOC'D AFTER DARK Tone Loc (Matt Dike/Michael Ross)	Delicious/Island BRLP 526(F) C:BRCA 526/CD:BRCD 526
69	66 20	GET EVEN ★ Brother Beyond (Various)	Parlophone PCS 7327(E) C:TCPCS 7327/CD:CDPCS 7327
70	RE	ANY LOVE ● Luther Vandross (Luther Vandross/Marcus Miller)	Epic 462908 1(C) C:462908-4/CD:462908-2
71	RE	RAGE ★ T'Pau (Roy Thomas Baker)	Siren/Virgin SRNLP 20(E) C:SRNMC 20/CD:CDSRN 20
72	70 112	PHANTOM OF THE OPERA ★★ ★ Various (Andrew Lloyd Webber)	Polydor PODV 9(F) C:PODVC 9/CD:831 273-2/831 563-2
73	74 32	SO GOOD ★ Mica Paris (L'Equipe)	4th + B'way/Is. BRLP 525(F) C:BRCA 525/CD:BRCD 525
74	RE	BEST OF EAGLES ★ Eagles (Bill Szymczyk)	Asylum/Elektra ENT 51(W) C:EXT 5C/CD:9503422
75	67 116	PICTURE BOOK ★★ Simply Red (Stewart Levine)	Elektra EKT 27(W) C:EKT 27C/CD:960452-2

TOP • 20 • COMPILATIONS

1	1 2	NOW THAT'S WHAT I CALL MUSIC 14 Various (Various)	EMI NOW14(E) C:TCNOW14/CD:CDNOW14
2	2 4	UNFORGETTABLE 2 Various (Various)	EMI EMTV 46(E) C:TCEMTV 46/CD:CDP 7922352
3	4 6	CHEEK TO CHEEK ● Various (Various)	CBS MOOD 6(C) C:MOODC 6/CD:MOODCD 6
4	3 6	DEEP HEAT ● Various (Various)	Telstar STAR 2345(BMG) C:STAC 2345/CD:TCDD 2345
5	7 13	BUSTER (OST) ★ ★ Various (Various)	Virgin V 2544(E) C:TCV 2544/CD:CDV 2544
6	10 13	DIRTY DANCING (OST) ★ ★ Various (Jimmy Ienner/Bob Feiden)	RCA BL 86408(BMG) C:BK 86408/CD:BD 86408
7	9 10	THE MARQUEE - 30 LEGENDARY YEARS ● Various (Various)	Polydor MQTV 1(F) C:MQTV 1/CD:8400102
8	5 3	HIP HOUSE Various (Various)	Slyus SMR 974(STY) C:SMC 974/CD:SMD 974
9	8 13	THE PREMIERE COLLECTION ★ ★ ★ Really Useful/Polydor Various (Various)	ALWTV 1(F) C:ALWTC 1/CD:837282-2
10	6 6	AND ALL BECAUSE THE LADY LOVES ... ● Various (Various)	Dover ADD 6(C) C:ZDD 6/CD:CCD 6

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11	11 3	HIP HOUSE — THE DEEPEST BEATS IN TOWN Various (Various)	K-Tel ME1430
12	12 10	COCKTAIL (OST) ● Various (Various)	Elektra EKT 54(W) C:EKT 54C/CD:9508062
13	13 13	THE GREATEST LOVE 2 ● Various (Various)	Telstar STAR 2352(BMG) C:STAC 2352/CD:TCO 2352
14	14 8	BEAT THIS - 20 HITS OF RHYTHM KING Various (Various)	Slybus SMR 973(STY) C:SMC 973/CD:SMD 973
15	16 13	THE GREATEST LOVE ★ ★ Various (Various)	Telstar STAR 2316(BMG) C:STAC 2316/CD:TCO 2316
16	15 7	THE AWARDS ● Various (Various)	BPI/Telstar STAR 2346(BMG) C:STAC 2346/CD:TCO 2346
17	18 13	NOW 13! ★ ★ ★ Various (Various)	EMI/Virgin/PolyGram NOW 13(E) C:TCNOW 13/CD:CDNOW 13
18	RE	MORE DIRTY DANCING (OST) ★ Various (Various)	RCA BL 86965(BMG) C:BK 86965/CD:BD 86965
19	RE	THE LOST BOYS (OST) Various (Joel Schumacher)	Atlantic 7817671(W) C:7817674/CD:7817672
20	RE	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715(W) C:K 450715/CD:K 250715



TAFFY: FROM Hi-NRG to R&B

Girls on top

by Barry Lazell

DANCE YARD and Rapsonic, the twin dance labels established in mid-1988 by ex-Rhythm King man James Horrocks, anticipate the spring of 1989 as seeing the key crossover of much of the two labels' roster into the wider field of pop success.

As Horrocks notes: "All the debut singles by our acts have made the national top 200; I've Got A Feeling, by our north London solo soul singer Deluxe, almost made the 75, and her Just A Little More has just reached number 74 nationally. With each artist's follow-up having that initial sales base to build on, we're looking at top 75 singles and albums with the follow-up product. Deluxe's LP is also titled Just A Little More, and was released at the end of March through our Unyque Artists label, run by producer Master 'The Beatcreator' Tee. The interest gathered by the singles should set the pace for it to do well."

Also recording for Unyque Artists is Too Tuff, currently working on an album, who also has a 12-inch, Strange And Funky, on the way.

Dance Yard also has two acts who moved with Horrocks from Rhythm King: femme vocalist Taffy

("now into a more R&B bag than the Hi-NRG stuff which first made her name"), and Gwen McCrae, former wife of George "Rock Your Baby" McCrae, and known throughout UK clubs for her Keep The Fire Burning. Both have new albums on the way. Taffy's is titled Passionately (heralded by the imminent single Passion — which sounds as if it should be a Hi-NRG track, but according to Horrocks, is more in the Sade mould, as is the LP itself). Meanwhile, Gwen McCrae has been recording her new set with producer Kashif and Wayne Cobham, with mixing by Marshal Jefferson and others.

Other imminent Dance Yard releases come from two more girl vocalists previously associated with hitmaking groups. Maureen (of Bomb The Bass's I Say A Little Prayer fame) debuts solo with I Want My Money Back.

This month, Rose Windross (Soul II Soul) has her solo debut with It Really Gets To Me, produced by John Power.

On Rapsonic, Top Billin' — recently good sellers with Straight From The Soul — have a debut LP on the cards, on which they will work with Derek B. Also on the album trail is mixer-producer Mastermix, who plans a set using a variety of hot new rappers on different tracks.

Rapsonic also looks to crossover success with its own entry into the Salt'n'Peppa/Wee Papa Girl Rappers stakes the UK female rap duo Hit And Run, who should be launching a 12-inch assault during April with We Got The Funk (described by Horrocks as "in the Monie Love/Cookie Crew vein"), produced by Mastermix and Rex Brough III.

Finally, on another subsidiary label, Angel Town, street soulster Thomas Esterine follows his well-received Hello with Don't Give Me Promises, another release on the April schedule.

With a variety of potentially hot product on the simmer in a number of dance-based areas, Horrocks can feel justification in having parted from Rhythm King at the point when the label was piling up national top-tens. He is clearly pleased with Dance Yard/Rapsonic's steady progress to date, and has the labels' aims clearly in his mind: "We're looking for quality music, crossover successes and, most of all, serious artist development."

● The company is based at Unit 7, Grand Union Centre, West Row, Ladbroke Grove, London W10 5AX. (Tel: 01-969 2296).

Hard Cash

by Andy Beevers

LAST YEAR Ca\$h Money was the Technics/DMC World DJ Champion. Now he has left the competitions behind and, along with his partner MC Marvelous, is making a name for himself creating his own records rather than mixing other people's. "I didn't enter this year's championships because I want people to see me as a recording artist rather than just a DJ," he says, adding, "but I still would have won if I had entered."

MC Marvelous explains that he and Ca\$h Money got together about seven years ago: "To start with, I was DJing and he was rapping because I was the one with the equipment." However, it was not long before Ca\$h Money had his own turntables and mixer and was showing his partner the way it should be done. Fortunately, it also turned out that Marvelous was by far the better rapper of the two.

Ca\$h Money entered his first DJ competition in 1987: "Another Philadelphia DJ called Jazzy Jeff had entered the New Music Seminar championship in New York the year before and won, so I decided to have a go." He also came top and went on to win the US and World Championships.

It was in another competition, a New York vs Philadelphia DJ battle, that Ca\$h Money was spotted by Mantronic, the DJing half of Mantronic. "He was recording for Sleeping Bag Records at the time," explains Ca\$h, "and he got me and Marvelous hooked up with the label." Their debut LP, Where's The Party At?, features Ca\$h's collages of Seventies funk and soul tracks overlaid with light-hearted raps from Marvelous. "Philadelphia tends to produce more fun raps compared with New York where they write tougher lyrics," says Ca\$h.

The standout tracks are the last single, Might Hard Rocker, and Real Mutha For Ya, which may be the follow-up.

Ca\$h Money and MC Marvelous have recently completed a UK tour which has added to their substantial hardcore following. And there is a possibility that one of their more humorous novelty raps could take them into the mainstream charts.

James Hamilton

C O L U M N

NO PREAMBLE, straight into the records! Currently on import are the **Public Enemy** remixed New Orleans soul veterans' (thanking Sixties civil rights campaigner **Rosa Parks**) hip hop-ishy jiggling **THE NEVILLE BROTHERS** Sister Rosa (A&M SP-12306); chanting mournful guy moaned superb lazily striding garage **TARAVHONTY** I Can't Hide (Big Beat BB-0005); **Marley Marl** produced slinkily undulating attractive slow rap **ACE & ACTION** Together (Prism PS 2024); simple jerky staccato New Jersey house **RAZE** presents **DOUG LAZY** Let It Roll (Grove St. GSR-018); **Todd Terry** created mournfully nagged remixed shuffling album track **ROYAL HOUSE** FEATURING **IAN STAR** A Better Way (Idlers WAR-040); **Rheji Burrell** created bubbly percolating minimalist stark six-track instrumental **N.Y. HOUSE'N AUTHORITY** Dyckman House (Nugroove NG 015); **Teddy Riley & Gene Griffin** produced (so inevitably swingbeat) perhaps over jerkily lurching jittery GUY I Like (Uptown Records MCA-23927); **Xaviera** gold waisted jittery galloping 1987 released **KEITH (THE KEY MAN) EDWARDS** Solutions (Sound Pak SPR-1025) — these last two hopefully clarifying last week's elision.

Recent imports that are now out here include, in fact (the latest by the same guy), the soulfully crooned and rapped sinuous deep house **KEYMAN EDWARDS** Love's Got 2 Be Strong (Fourth & Broadway 12BRW 130); **Raze** Break 4 Love inspired **Frankie "Bones"** produced panting and groaning episodic **LAKE EERIE** Sex 4 Daze (Champion CHAMP 12-98); monotonous chugging instrumental house **MASSIVE SOUNDS** I Want You (Champion CHAMP 12-99); lush soulful chunkily jiggling swingbeat **BLUE MAGIC** Romeo And Juliet (OBR 654769 6, via Def Jam/CBS).

Previously imported but heading the list of UK releases that are more likely to crossover pop is the Italy recorded, **LNK** "work it to the bone" quoting, dotedly acidic but infectious volume pumping **CAPPELLA** Helyo Halib (Music Man MMPT 12004, via Pinnacle); this pop category also including inevitably the **FON Force** produced slick strings and pshta pshta hi-hat backed fluidly loping message-style **YAZZ** Where Has All The Love Gone (Ghetto Mix) (Big Life BLR 8T); Swedish **Eurythmics**-ish duo's heavily juddering and thumping white funk **ROXETTE** The Look

(Head-Drum-Mix) (EMI 12EM 87); **Prince** mixed jerkily lurching but sweetly whispered **WENDY & LISA** Lolly Lolly (According To Prince) (Virgin WL 1); **'Magic Juan'** **Athina** produced house classic remaking but now pop pitched **LISA M** Rock To The Beat Jive JIVE T 201; gloomily groomed old fashioned new romantic-type European **CAMOUFLAGE** The Great Commandment (Atlantic A9031T); **Nigel Wright** produced Seventies **MFSB** disco classic remaking **RICO** T.S.O.P. (Debut DEBTK 3067).

On the more specialist side, look out for the **James Brown** sax veteran **Maceo Parker** featuring, old fashioned funkily burbling rare groove-style though new (from an unlikely source) **LITTLE STEVEN** Revolution (RCA PT 49414) — incidentally, a supposedly promo-only sampler is also selling strongly for the similar **JAMES BROWN BAND** In The Middle, hottest track from the **Urban Jazz** — The Original Illicit Grooves album that this is meant to be promoting (Urban UJAZZ); **Chris Paul** remixed now **Rufus & Chaka** Ain't Nobody styled tugging soulful girls sung **PERRI** I'm The One (Dance Remix) (MCA Records MCAT 1311), jerkily bounding shrill **Simon Harris** remixed but **Darryl Payne** produced (in 1981) girl waisted old **SINAMON** Thanks To You (Living Beat Records SMASH 3, via Pinnacle); **EPMD** associated, piano rumbled and scratching climaxed purposeful rap **STEZO** To The Max (Sleeping Bag Records SBUK 8T); **Coldcut** produced slithering scratching angry street rap **BLACK RADICAL MKII** Monsoon (2 The Bone Records TMS 304T); fast talking funkily scratched UK rap **2 THE TOP** The Rhythm I Give Em (Rhyme 'n' Reason Records 12RNR 2, via Pinnacle); **Coasters'** 1958 classic remaking hip house-ish **2 LIVE CREW** Yakety Yak (Epic 654798 6); murky jittering specialist UK rap **DEMON BOYZ** Recognition (Music Of Life NOTE 26, via Pinnacle); starkly ticking sweet street sou **NEMESIS** (Feat. **ROSALINE JOYCE**) Heartbreaker (Intrigue IGE-5T); **LA & Babyface** produced squeakily juvenile jiggly bashing **THE BOYS** Lucky Charm (Motown ZT 42688); choppy chanted trotting latin flavoured Brit funk **REID** Good Times Syncopate 12SY 27; dated clomping **SHARON D CLARKE** I'm Gonna Eat You Up (Debut DEBTK 3064) not to be confused with the far superior Something Special which is credited as being by her on Urban.

Featuring **JIMMI POLO**

FREEDOM

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GEE STREET

TOP Dance SINGLES

8 APRIL 1989

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	4	1	KEEP ON MOVIN'	10/Virgin TEN(X) 263 (E)
2	6	2	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
3	9	3	DON'T BE CRUEL	MCA MCA(T)1310 (F)
4	7	4	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780(T) (W)
5	4	5	SLEEP TALK	Def Jam/CBS 6546567 -(6546566) (C)
6	6	6	PEOPLE HOLD ON	Coldcut/Lisa Stansfield Ahead Of Our Time CCUT5(T) (I)
7	12	7	I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL PWL(T) 33 (P)
8	5	8	ONE MAN	Chanelle Cooltempo/Chrysalis COOL(X) 183 (C)
9	7	9	MUSICAL FREEDOM	Paul Simpson Feat Adeva Cooltempo COOL(X)182 (C)
10	8	10	GOT TO GET YOU BACK	Kym Mazelle Syncopate/EMI (12)SY 25 (E)
11	10	11	I BEG YOUR PARDON	Kon Kan Atlantic A 8969(T) (W)
12	11	12	I'D RATHER JACK	Reynolds Girls PWL PWL(T) 25 (P)
13	NEW	13	AMERICANOS	Holly Johnson MCA MCA(T)1323 (F)
14	NEW	14	GOT TO KEEP ON	Cookie Crew FFRR/London FFR(X)25 (F)
15	37	15	PLANET E	K C Flight RCA PB49403 (12'-PT49404) (BMG)
16	15	16	ROUND & ROUND	New Order Factory FAC2637(12'-FAC263) (P)
17	NEW	17	BEAUTY'S ONLY SKIN DEEP	Aswad Mango/Island (12)MNG105 (F)
18	22	18	VOODOO RAY (EP)	A Guy Called Gerald Rham! RS804 -(RS 8804) (P)
19	16	19	CELEBRATE THE WORLD	Womack & Womack 4th + 8'way/Island (12)BRW125 (F)
20	14	20	HEY MUSIC LOVER	S Xpress Rhythm King LEFT 30(T) (I)

21	21	7	THIS IS SKA	Longsy D Big One V(V)BIG13 (I)
22	13	9	TURN UP THE BASS	Tyree/kool Rock Steady Hrrr/London FFR(X)24 (F)
23	19	3	DAYS LIKE THIS	Sheena Easton MCA MCA(T)1325 (F)
24	27	3	THE REAL LIFE	Corporation Of One Desire -(WANTX 16) (PAC)
25	18	7	LEAVE ME ALONE	Michael Jackson Epic 6546727 (12'-6546726) (C)
26	17	5	BLOW THE HOUSE DOWN	Living In A Box Chrysalis LIB(X)5 (C)
27	23	2	DREAMIN'	Vanessa Williams Wing/Polydor WING(X)4 (F)
28	24	4	YO YO GET FUNKY	DJ Fast Eddie DJ Int./Westside DJIN(T) 7 (A)
29	20	6	INDESTRUCTIBLE	Four Tops/Smokey Robinson Arista 112074 (612074) (BMG)

30	30	16	MY PREROGATIVE	Bobby Brown MCA MCA(T)1299 (F)
31	26	4	BIG BUBBLES, NO TROUBLES	Ellis Beggs & Howard RCA PB42089 (12'-PT42090) (BMG)
32	RE		JUST A LITTLE MORE	Deluxe Unyque UNQ 5(T) (SP)
33	39	13	BREAK 4 LOVE	Raze Champion CHAMP(12)67 (BMG)
34	NEW		GIRL I GOT MY EYES ON YOU	Today Motown ZB42683 (12'-ZT42684) (BMG)
35	28	3	HIGH ROLLERS	Ice-T Sire/WEA W7574(T) (W)
36	25	3	REACHIN'	Phase II Republic LIC(T)006 (I)
37	NEW		REQUIEM	London Boys Teldec/WEA YZ345(T) (W)
38	NEW		LONELINESS	Kelvin Pizarro Champion CHAMP(12)93 (BMG)
39	32	3	BLACK IS BLACK/STRAIGHT OUT...	Jungle Brothers Gee Si GEE(T)15 (I)
40	NEW		ME MYSELF AND I	De La Soul Big Life/Tommy Boy BLR7(T) (I)
41	48	5	THE KING IS HERE/THE 900 No.	45 King Dr Beat/Filmtrax -(DRX912) (BMG)
42	36	5	IT TAKES TWO	Rob Base & DJ E-Z Rock CityBeat CBE724 -(CBZ 1224) (W)
43	NEW		DEVOTION	Ten City Atlantic A8916(T) (W)
44	35	12	THAT'S THE WAY LOVE IS	Ten City Atlantic A 8963(T) (W)
45	NEW		COCOON (FROM HITMAN & HER')	Timerider Lissom DOLE(Q)8 (P)
46	NEW		FREE YOURSELF	Jimi Polo Urban/Polydor -(URB(X)36) (F)
47	33	10	WILD THING/LOC'ED AFTER DARK	Ten Loc Delicious/Island (12)BRW121 (F)
48	NEW		WITH EVERY HEARTBEAT	Five Star Tent PB42693 (12'-PT42694) (BMG)
49	31	2	BLOW THE HOUSE DOWN	Wee Papa Girl Rappers Jive JIVE(X 197 (BMG)
50	42	4	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke Music Of Life 7NOTE25 -(NOTE 25) (P)

THIS WEEK	LAST WEEK			
1	(2)	TWO TIMING LOVER	Janet Davis	Fine Style FS 020
2	(1)	FOLLOW ME	Clement Ina/Blue Mountain	BMD 039
3	(3)	LOVE ME SESS	Top Cat	Dance Vibes DV 001
4	(9)	ACID	Frankie Paul	S.COM. BD 89005
5	(5)	YOUNG AND SHE GREEN	JOHNNIE P + Thriller U	Techniques WRT 37
6	(7)	I WANNA BE LOVED BY YOU	Phillip Leo	Fashion FS 021
7	(6)	WHO SHE LOVE S	Ronals/C Tea	Home T4/Live + Love LLD 103
8	(8)	UNEMPLOYMENT BLUES	Macka B	Amwa ARI 85
9	(11)	WEST INDIAN	Crucial Robbie	Y + D Records YDD 0136
10	(15)	LET'S MAKE A BABY	Paulette Tajah	Amwa An 86

THIS WEEK	LAST WEEK			
1	(1)	REGGAE HITS VOL. 5	Various Artists	Jet Star JELP 1005
2	(4)	TOP 10 '89	Various Artists	Superpower SPLP 11
3	(2)	NUFF CRISIS	Culture	Blue Mountain BMLP 22
4	(5)	LOVE LINE	Frankie Paul	Glory Gold GGLP 003
5	(8)	KING TUBBY SOUND CLASH DUB PLATE	Various	DSR 4401 (IMP)
6	(3)	ROUGH MEAN AND IRIE	Various Artists	Redman Int. REDLP 13
7	(7)	SPECIAL	Patrick Rose	Sea View SVLP 01
8	(6)	FASHION REVIVES LOVERS CLASSICS	Various	Fashion FADLP 008
9	(13)	LIBERATION	Bunny Wailer	Solomonic SH 43059 (IMP)
10	(14)	A REGGAE EXPERIENCE	C. Schloss	WKS Records WKSLP 0100(IMP)

NEW RELEASES — SOUL DISCOS ON ADVANCE WHITE LABEL

PURE RIGHTEOUSNESS Lolam Shobazz SDT 8

HOW LONG Trevor Walters TOR 28

I DON'T WANT TO LOSE YOUR LOVE Soul Sisters 12CHL 11

NEW RELEASES — REGGAE DISCOS

BIG ALL ROUND Dennis Brown + Gregory Isaacs Greensleeves GRED 238

CHAMPION LOVER Deborah Glasgow Greensleeves GRED 239

TAN GOOD Little Twitch Blue Trac BTRD 036

DO THE TEASY Joyce Bond Orbstone OR 1236

DANCE PAN FIRE Red Rose + Daddy Lizard Pickout PICK 22

LOVE BONDAGE Dixi Peach Music Scene MGS 62580

NEW RELEASES — REGGAE ALBUMS

THE VERY BEST OF NEVILLE KING Various Neville King Prod NKRLP 004

BOWLED OVER John McLean Amwa ARILP 037

DIGITAL B SELECTIONS Various Digital BVPRL 1044 (IMP)

DUCK DANCE VS CHINA TOWN Various Jammy's VPR1 1043 (IMP)

STEPPA PRODUCTIONS ALL STARS VOL 1 Various Steppa STEPPALP 01

NEW DANCE Gregory Isaacs Bun Gem Records BG 1005LP (NEW MIX)

A REGGAE EXPERIENCE Cynthia Schloss Charm Records CRLP 2

TOP 10 ALBUMS

1	2	12	DON'T BE CRUEL	Bobby Brown MCA MCF3425/MCF3425 (F)
2	1	4	DEEP HEAT	Various Telstar STAR 2345/STAC 2345 (BMG)
3	9	2	ORIGINAL SOUNDTRACK	S'Express Rhythm King LEFTLP8/LEFTC8 (I)
4	4	3	RAW	Alyson Williams Def Jam/CBS 4632931/4632934 (C)
5	3	3	3 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSMC1 (I)
6	5	2	HIP HOUSE - 20 HIP HOUSE HITS	Various Stylus SMR974/SMC974 (STY)
7	7	2	ANOTHER PLACE AND TIME	Donna Summer WEA WX219/WX219C (W)
8	6	8	FOUNDATION	Ten City Atlantic WX249/WY249C (W)
9	RE		BAD	Michael Jackson Epic/CBS 4502901/4502904 (C)
10	10	11	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)

TOP 10 BUBBLERS

1			COMIN' CORRECT/WIZE	MC Mell 'O' /D.E.T.T. Inc Republic -(LICIT 007) (I)
2			CAN'T SAY 'BYE	Tony Stone Ensign/Chrysalis ENY(X)622 (C)
3			MORE THAN YOU KNOW	Martika CBS 6545207 (12'-6545208) (C)
4			TIME TO GET FUNKY	Bizarre Inc Blue Chip -(BLUEC 14) (I)
5			YOU COULD BE FORGIVEN	Horse Capitol (12)CL514 (E)
6			REAL LOVE	Jody Watley MCA MCA(T)1324 (F)
7			END OF THE WORLD	Sanchez Live & Learn -(LLD108) (BMG)
8			CRUCIAL	New Edition MCA MCA(T)1333 (F)
9			THIS IS YOUR LIFE	Blow Monkeys RCA PB42695 -(PT42696) (BMG)
10			HOUSE SENSATION	Liaz 10/Virgin TEN(X)246 (E)



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7" MCA 1333

12" MCAT 1333

MCA

A bias for talent

by Selina Webb

IN A business where size is no guarantee of artistic merit, Los Angeles-based Propaganda Films is the exception to prove the rule. Despite being the world's largest producer of music videos — turning out more than 300 promos in just two years of operation — the company actively repels the production line malaise which can threaten the successful. Instead, its commitment remains with nurturing talent and breaking new ground in both the style and technical content of its videos.

Propaganda's refreshing philosophy is championed by Anne Marie Mackay who heads its prolific music video division. Originally from the UK, she was back on home turf recently to supervise a shoot for CBS act The Outfield, sniff out emerging UK talent and reintroduce herself to clients with a view to setting up a London office.

"Last year we did a tremendous amount of business in England and it became increasingly obvious that using other people's facilities was not cost effective," she explains. As for picking up new talent — Propaganda already represents The Molotov Brothers and Eric Watson in the US — Mackay stresses that she is not out poaching, merely offering interested parties the opportunity to work with what she describes as "a young, aggressive company that can offer them everything".

Visionary, innovative, groundbreaking, fresh and youthful are adjectives which pepper Mackay's enthusiastic description of Propaganda's approach. "It's both a breeding ground for new talent and a springboard into other things," she says. "There's an exciting atmosphere at Propaganda. There's a lot of money put into research and development — we care about keeping the industry alive."

But why the UK scouting expedition? Mackay believes there's more of a risk-taking, experimental edge to be found amongst her homeland promo directors and hopes to attract some of that talent, as well as small companies interested in US affiliation, to join the 15 directors she already represents.

"They will be able to experiment a bit over here with their showreels, the final plan being to take them across to the US almost like a shuttle service," she says. The hope is that Propaganda's reputation will persuade the US commissioners to team relatively unknown UK directing talent with established acts. Mackay expects exciting results.

Propaganda's music video credits include promos for Bruce



GUNS 'N' ROSES: Propaganda's favourite boys

'It defeats the object of the exercise if you think of promos as a way of making money, they're a vehicle for expression'

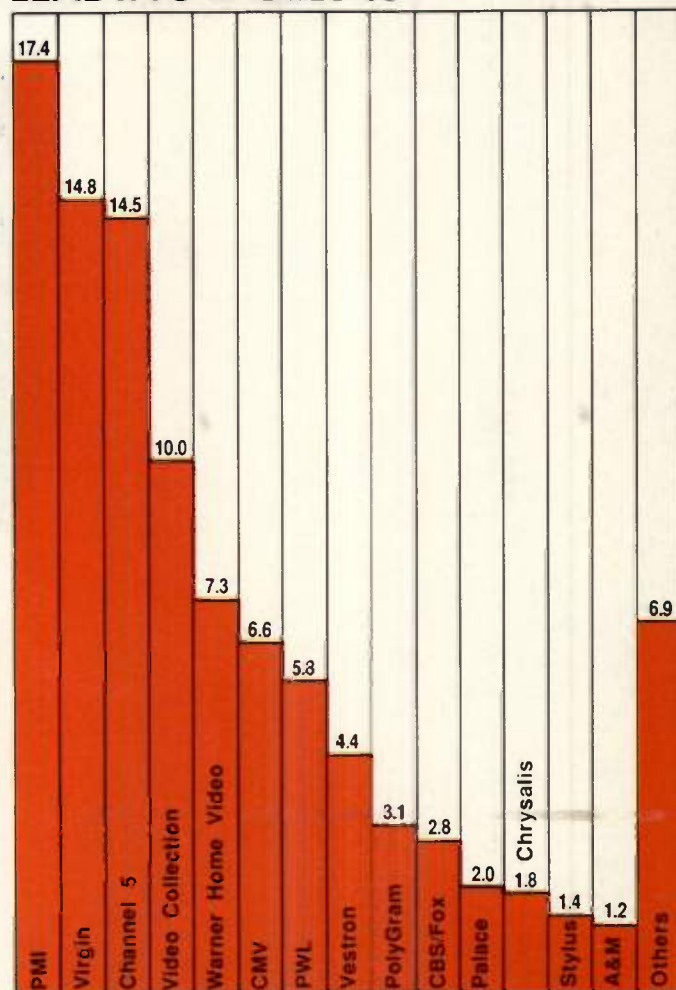
Springsteen, Janet Jackson, Stevie Wonder, Def Leppard, Sting and Guns 'N' Roses. Mackay has recently set up the metal-targeted Foundry — to "bring something more to the boring, badly-shot, factory style of videos made for harder rock bands" — and there are also plans for a specialist dance offshoot. The success of the music video division has spawned expansion into commercials, TV programming and feature films, but Mackay insists that the less lucrative promo department will continue as the company's mainstay.

"It defeats the object of the exercise if you think of promos as a way of making money, they're a vehicle for expression. But, even when I lose a director to feature films or commercials, they will always want to come back and make another music video."

THE FIRST year-end market share for the music video labels saw PMI leading the pack thanks to bumper sellers from the year's top 20 featuring Cliff Richard, Heart, Pet Shop Boys and Whitesnake. Virgin pipped Channel 5 at the post for the runner-up slot while the newer labels CMV and PWL settled for sixth and seventh places with their massive success concentrated on end of year releases from Kylie Minogue, Bros and George Michael. Video Collection's record-breaking Michael Jackson tape, The Legend Continues, ensured its healthy 10 per cent chunk of the 1988 market. The leading distributors brought no surprises, although Pinnacle's appearance with 6.3 per cent can be attributed to The Hit Factory's number one Kylie video.

SW

MUSIC VIDEO LEADING LABELS %



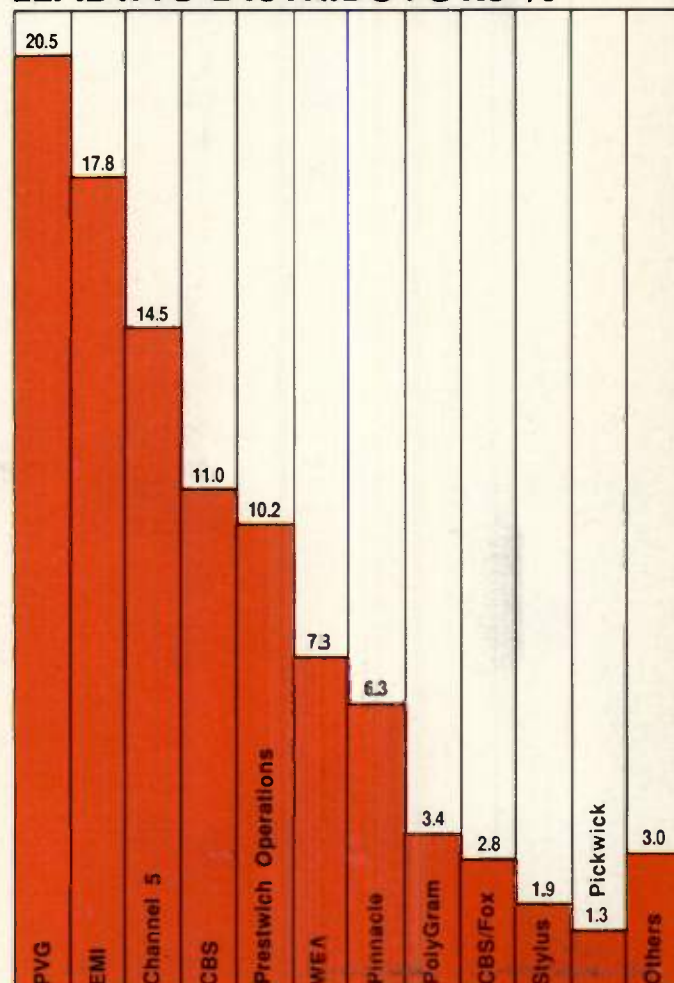
MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]

1	NEW	U2: Rattle And Hum	CIC
		Live (21 tracks)/1hr 36min/1.95	VHR 2308
2	1 3	BRUCE SPRINGSTEEN: Video Anthology	CMV
		Compilation (18 tracks)/1hr 30min/9.04	49010 2
3	NEW	ERASURE: Innocents	Virgin
		Live (14 tracks)/5hr 6min/6.95	VVD 491
4	4 20	KYLIE MINOGUE: Kylie The Videos	PWL
		Video Single (5 tracks)/20min/6.25	VHF 3
5	NEW	NOW THAT'S...MUSIC VIDEO 14	Virgin/PMI
		Compilation (15 tracks)/1hr/6.95	MVNOW 14
6	3 2	CLIFF RICHARD: Guaranteed Live '88	PMI
		Compilation (10 tracks)/1hr/6.50	MVP 99 1179 3
7	2 3	DEPECHE MODE: 101	Virgin
		Compilation/1hr 57min/8.34	VVD 469
8	5 29	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation/1hr/6.95	MA 11000
9	NEW	KIM WILDE: CLOSE	Virgin
		Compilation (7 tracks)/28min/5.56	VVC 526
10	7 20	CLIFF RICHARD: Private Collection	PMI
		Compilation (16 tracks)/54min/6.50	MVPCR 1
11	6 5	RUSH: A Show Of Hands	Channel 5
		Live (14 tracks)/1hr 30min/8.34	CFV 07812
12	9 19	BROS: The Big Push Tour	CMV
		Live (10 tracks)/1hr/6.95	49800 2
13	8 44	MICHAEL JACKSON: Legend Continues Video Collection	Video Collection
		Compilation (22 tracks)/55min/6.95	MJ 1000
14	11 3	STYLE COUNCIL: The Video Adventures	Channel 5
		Compilation/1hr/6.95	CFV 07842
15	NEW	STIFF LITTLE FINGERS: See You...	Virgin
		Live (13 tracks)/55min/6.95	VVD 510
16	12 3	BANANARAMA: The Greatest Hits ...	Channel 5
		Compilation (13 tracks)/45min/6.95	CFV 07902
17	15 11	ERASURE: Live At The Seaside	Virgin
		Live/1hr/6.95	VVD 209
18	14 18	GEORGE MICHAEL: Faith	CMV
		Compilation (6 tracks)/40min/6.95	49000 2
19	- 1	PRINCE: Sign 'O' The Times	Palace
		Live (13 tracks)/1hr 15min/8.34	PVC 3016M
20	- 1	PET SHOP BOYS: Showbusiness	PMI
		Compilation (4 tracks)/30min/5.21	MVRPSB 2

Compiled by Gallup for Music Week © 1989

MUSIC VIDEO LEADING DISTRIBUTORS %



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It's the world's first and only bi-monthly Hard Rock + Heavy Metal video mag. It's 70 minutes of lewd, crude & uncensored volume video bringing you the newest & hottest in the rock & metal world.

Issue One Features...

CLASSIC TRAX: IRON MAIDEN'S Bruce Dickinson picks his all time favourite track.

INTERVIEWS: uncompromising words from ANTHRAX, VIO VOD, WASP and many more.

SPECIALS: MOTLEY CRUE'S Vince Neil making his feature film debut on the set of 'Police Academy 6'.

ISSUES OF THE ISSUE: THE PARTY NINJAS.

TRICK OR TREAT: Lewd, crowd fun with Lemmy from MOTORHEAD.

UNCENSORED VIDEO: OZZY

OSBOURNE doing strange things with pigs.

NU4U: The new bands, MAMMOTH, WARRANT, QUIREBOYS.

BEHIND CLOSED DOORS: At home with Ronnie James DIO.

LEGENDS ON FILM: Blood + Horror with ALICE COOPER reviewing his career.

And all linked up with Hard n' Heavy uncensored cartoons.

Are you ready... 'cause this is Hard 'N Heavy and its about to explode from your videoracks at any moment!!



VOLUME 1 — **MVP 9911833** Release date — **8th May** Approx **70 mins**

Dealer Price: **£6.50** Retail Price: **£9.99**

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Chandos marks 10 years with 10-symphony surprise

CHANDOS CELEBRATES its tenth anniversary with one of its most surprising releases: the cycle of Beethoven's Symphonies — all nine plus the reconstructed movement from the notes for Symphony No 10, with Walter Weller conducting the City of Birmingham Symphony Orchestra.

The nature of the surprise is that Chandos should do such popular works, normally the preserve of the majors or mid-price/budget companies. But at the launch at the Savoy Hotel, the label's founder, Brian Couzens, made no apologies for the project.

"I know a lot of dealers will ask why we are doing this, but I feel you cannot stand still in life," he remarked. "Chandos has a reputation for British music, but to be a real record company you have to take on mainstream repertoire as well."

He admitted that he works very much on "gut feeling" and the series of Tchaikovsky's Symphonies conducted by Mariss Jansons (also

principally the territory of the majors) was a typical example. In the event, it was received exceptionally well critically and sales more than justified the recordings.

"I felt the same thing when I first heard Walter Weller conduct Beethoven," said Couzens. "As a record enthusiast, I have never been really satisfied with the recordings of the symphonies since Karajan's recordings from the Sixties. Now, I believe we have made the ultimate version."

All the symphonies, plus the overtures Prometheus and Coriolan and some rehearsal extracts, were recorded in a total of 14 days in the City of Birmingham Town Hall in a tight schedule: Symphony No 8 and Prometheus were made on June 13, Symphony No 1 and Coriolan on July 3, and the remainder from August 30 to September 9.

The sessions followed a performance of the works in Birmingham. The soloists in the Choral Symphony were Josephine

Barstow, Linda Finnie, David Rendall and John Tomlinson.

The project was conceived, recorded and released with the sponsorship of the Birmingham firm Glynwed International, which has backed the CBSO for the past 10 years.

"This project for me has been the realisation of a dream and is one of the most memorable and pleasurable experiences of my conducting career," said Weller.

The six-unit set is available on all three formats (CHAN 8712/7 CD; DBRD/DBTD 6001 LP/tape).



THE NEWLY designed Britten series features informal photographs of the composer and period atmosphere

TOP 20 MID-PRICE/BUDGET

Classical

1	2	DUETS FROM FAMOUS OPERAS	CFP
		Various	CFP4144981/CFP4144984 (E)
2	1	VIVALDI FOUR SEASONS	CFP
		Virtuosi Of England	CFP40016/TCCFP40016 (E)
3	5	BIZET/PUCCHINI/VERDI DUETS	RCA Victor
		Merrill/Milanov/Albanese/Tebal	GL87799/GK87799 (BMG)
4	—	ELGAR ENIGMA VARIATIONS ETC	Eminence
		Vernon Handley/LPO	EMX2011/TCEMX2011 (E)
5	8	ALBINONI/CORELLI/VIVALDI/PACHELBEL	D G Walkman Classics
		Various	4131424 (F)
6	4	TCHAIKOVSKY 1812 OVERTURE	CFP
		Charles Mackerras/LPO	CFP101/TCCFP101 (E)
7	—	CARL ORFF CARMINA BURANA	CFP
		Halle Orch	CFP4381/TCCFP4381 (E)
8	—	HOLST THE PLANETS	Eminence
		Simon Rattle/PO	EMX2106/TCEMX2106 (E)
9	—	ELGAR CELLO CONCERTO	CFP
		Robert Cohen/LPO	CFP40342/TCCFP40342 (E)
10	—	PUCCHINI MADAMA BUTTERFLY	CFP
		Gabriele Santini/Ocohr	CFPD4144463/CFPD4144465 (E)
11	18	WAGNER THE RIDE OF THE VALKYRIES	CFP
		Rickenbacher/LPO	CFP4412/TCCFP4412 (E)
12	6	TCHAIKOVSKY BALLET SUITES	Conifer
		Vladimir Petroschoff/BSO	DDD147/DDC147 (CON)
13	20	VIVALDI FOUR SEASONS	D G Galleria
		Herbert Von Karajan/BPO	4194881/4194884 (F)
14	—	MOZART CLARINET CONCERTO/BASSOON	CFP
		Glover/London Mozart PLRS	CFP4144841/CFP4144844 (E)
15	7	WARSAW CONCERTO	CFP
		Adni/Bournemouth Symp/Alwyn	CFP4144931/CFP4144934 (E)
16	—	MOZART REQUIEM	CFP
		New Philharmonia Orch	CFP4399/TCCFP4399 (E)
17	14	100 GREATEST CLASSICS PART 1	Trax Classique
		Various	TRX101/TRXC101 (BMG)
18	—	ELGAR ENIGMA VARIATIONS	CFP
		Adrian Boult/LPO	CFP40022/TCCFP40022 (E)
19	—	RACHMANINOV PIANO CONCERTO NO 2	Eminence
		Yuri Temirkanov/RPO/Fowke	EMX4120831/EMX4120834 (E)
20	3	VIVALDI FOUR SEASONS	Conifer
		Anders Ohrwall/DBE	DDD109/DDC109 (CON)

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PRT: more labels, more product

PRT's CLASSICAL wing has extended its activities by the addition of new labels to its portfolio and enlarging the catalogues of existing labels, according to classical manager Michael Gardener.

The company has exclusive distribution rights to Collins Classics other than the contracts handled by MSD Holdings itself, and Gallo — the small Swiss label with Kim Walker playing Bassoon Concertos by Mozart and Haydn (Gallo 499, CD/LP/tape) — and Intercord are also now distributed by PRT.

April sees further CD transfers from the CRD back catalogue. There were 16 in March, and there are four more now, including string quartets by Mendelssohn and Schumann played by the Albeni String Quartet (CRD 3317) and Virtuoso Piano Transcriptions played by Philip Fowke (CRD 3396). The dealer price is £6.95.

PRT's own Nixa label has two releases from its own back catalogue. Schumann's four symphonies, in the much-admired recording by Sir Adrian Boult and the LPO (NIXMC/NIXCD 1005), is a two-CD set with a dealer price of £6.08. There is also the 1957 recording of Holst's The Planets coupled with Britten's Four Sea Interludes and Passacaglia from Peter Grimes (NIXMC/NIXCD 5013).

The recordings of The Planets uses a new sound noise reduction system developed at Cambridge University called Cedar. The release of these Boult recordings coincide with the centenary of the conductor's birth.

April also sees 10 more releases from the American label Vanguard. Although they are some 30 years old, the recordings are still respected for their musical worth — among these 10 is Mozart's Piano Concertos Nos 20 and 24 played by the late Denis Matthews (VETC 6503/VECD 7503). The dealer prices are £1.08 (tape) £3.04 (CD).

"We wanted something more contemporary with a style that was consistent but flexible."

A number of significant changes were made. The logo now has, Rollefson feels, a "more contemporary and cleaner" appearance. The DIGITAL or ADRM flash placed at the top left-hand corner since 1980 has disappeared because it is no longer so important; the typefaces are different as well, with extensive use of lower case to give a more "fashionable" look.

Perhaps most noticeable of all is the use of photography, with the informal shots — of Britten meeting a sailor on the Billy Budd cover, or in a market for the Albert Herring cover — and each have a soft period atmosphere.

"The Britten series was designed by the Decca art director, Ann Bradleer.

Incidentally, the use of the London logo on the new Britten issues does not presage a dismissal of Decca — only that these will be exported to the US where the Decca logo cannot be used.

New-look Decca

FOR NEARLY a year signs of the new Decca design have been filtering out from Decca International in the form of posters and advertising — most prominent among them have been the striking advertisements for Herbert Blomstedt, the more quietly impressive photos for Christoph Dohnanyi and the moody style for Ute Lemper.

The overall impression is very different, and so is the detail — including the changes in the Decca logo itself, with the black border and white panel disappearing, and a more elongated shape taking over.

It will not be until the May release that the main changes will take effect on the covers of the product itself, but April presents a preview in the release of back catalogue recordings by Benjamin Britten.

Two operas, Billy Budd (417 428-2), Albert Herring (421 849-2) and his ballet The Prince Of The Pagodas (421 855-2) are released on CD for the first time in ADRM recordings, joining the four titles already available, which include the War Requiem and Peter Grimes.

But these three April releases look very different, with informal pictures of the composer and the new logo in the slightly different

colours — a brighter red and a darker blue.

Richard Rollefson, vice-president, Decca Records, explains that these Britten recordings do not represent the final design style which will be adopted by Decca — which can be better seen in the advertising poster accompanying the Britten series — but they do have many of the new features.

"The new house style has been a long process," remarks Rollefson. For some years the company has tried to move away from the obligatory art painting cover and, for a while, original cover paintings and designs have been commissioned. But Rollefson felt that was only another stage.

"I still felt that Decca didn't have a sufficiently coherent image graphically, and it was our ultimate aim that if you looked at a Decca cover, but obscured the logo, you would still know that it was one of our records."

Rollefson engaged an independent design consultant who considered all Decca products from the catalogue and the advertisements to the covers. The consultant also looked at the general classical field, and concluded that most of the product in record shops looked much the same.

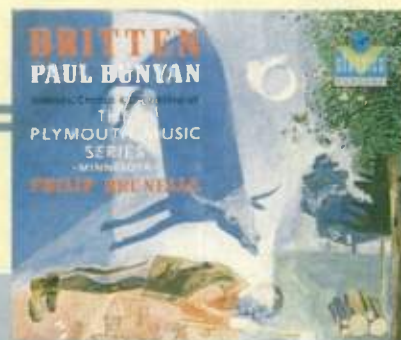
Virgin Classics

One year on >>>



Virgin Classics, launched in April 1988 has established itself as a major force in the international classical record market. In the UK, Virgin Classics recordings have featured regularly in the Top 20 BPI/Gallup full-price classical chart, and in the USA the world premiere recording of Britten's opera 'Paul Bunyan' remained in the top 20 'Billboard' classical chart for 7 weeks!

Nominated
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British Record Industry
Awards 1989



VCD 790710-2
Gramophone
Opera Award 1988



VC 790728-2

Le Choc du
Monde de la Musique



VC 790713-2

Le Choc du
Monde de la Musique



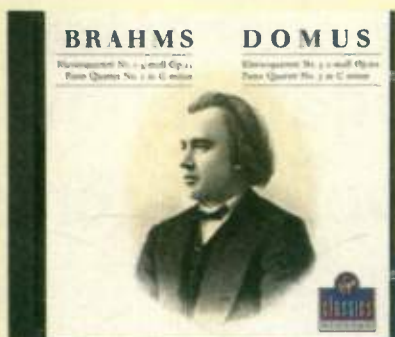
VC 790708-2

Le Classique d'Or RTL



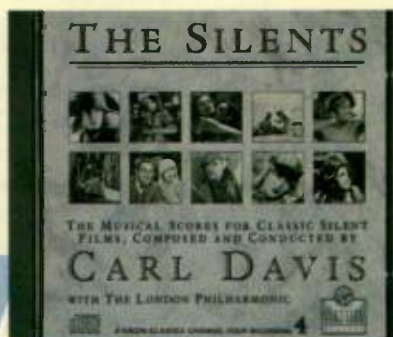
VC 790700-2

Le Choc du Monde de la Musique
Preis der Deutschen
Schallplattenkritik 3/88



VC 790715-2

Preis der Deutschen
Schallplattenkritik 3/88



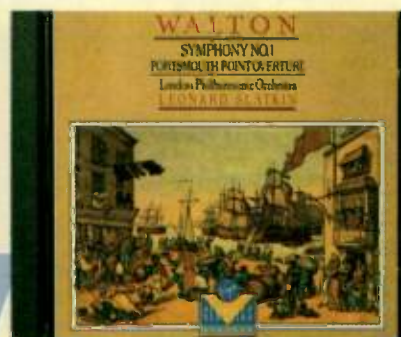
VC 790785-2

Preis der Deutschen
Schallplattenkritik 1/89



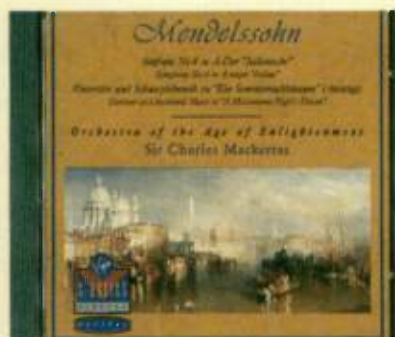
VC 790718-2

Le Choc du
Monde de la Musique



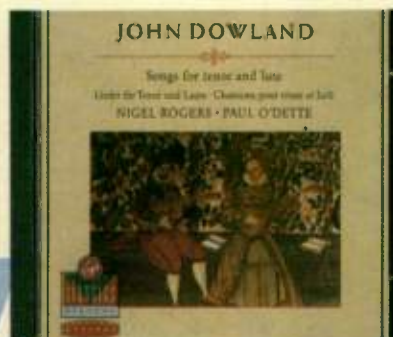
VC 790709-2

Preis der Deutschen
Schallplattenkritik 3/88



VC 790725-2

Le Choc du
Monde de la Musique



VC 790726-2

Le Choc du
Monde de la Musique



VC 790724-2

Preis der Deutschen
Schallplattenkritik 1/89



VC 790743-2

Le Choc du
Monde de la Musique

Also available on LP and cassette

With many of the world's most exciting young artists already signed to the label, together with recordings by such great names as Sir Yehudi Menuhin and the Borodin String Quartet, the remarkable success of this first year is set to continue...

The three-inch solution

FACED WITH a programme too long to be contained on one CD, ASV has hit upon an unusual and generous solution — putting one of the works on a three-inch CD and enclosing it in a double jewel case for no extra cost.

The three works in the programme — Ireland's *A London Overture*, Vaughan Williams' *A London Symphony* and Elgar's *Cockaigne Overture* — were expected to fit on one long CD, but by the time the London Philharmonia and the conductor Owain Arwel Hughes had given the pre-

recording session concert, it was evident that the interpretation had changed.

The Welsh-born conductor was taking a more leisurely view of the works — and couldn't be asked to speed up simply for the convenience of CD recording length. Sure enough, by the time the recording sessions had finished, the three works ran to 82 minutes — well over the length of any current CD.

"We did ask around, but no one was prepared to guarantee the result," says Kate Lang, press officer at ASV.

But rather than cut one of the works — Ireland's overture runs to 12 minutes 58 seconds and even without that the CD would have been a respectable length — the company decided on the three-inch solution, which now houses Elgar's *Cockaigne Overture*, which has a running length of 16.33 mins (CDDCA 634). It is the only CD version of the work available.

Adaptors for the three-inch CD are not enclosed in the first run, but ASV is discussing the possibility of enclosing them in the second pressing.

The full programme is also available on one LP (ZCDCA 634) and one tape (DCA 634).

● Nimbus records has managed to squeeze Beethoven's first three quartets — the Opus 18 set — on to one long CD, which runs to 79 minutes 49 seconds (NI 5173). It is played by the Medici String Quartet who are to record the complete cycles for Nimbus.

The longest classical disc pressed by Nimbus was a Meridian recording of Rossini's *Petite Messe Solennelle*, which ran to 79 minutes 49 seconds. However, the company has made two over-80 minute compact discs, House of Music — *Pump Up London* for A&M Records (80 minutes 20 seconds); and Rob Gordon's *Complete Caledonian Ball* for Lismore (80 minutes 11 seconds).



PRIZEWINNING TIME in the DG Privilege dealer competition: Wayne Allen of Ainleys in Leicester is presented with his holiday in Paris for two by PolyGram area sales rep Mike Gardner (right), while Alison Warner, buyer for Our Price, is given a hand with her case of champagne by PolyGram London sales rep John Cronin.



REVIEW

COLLINS CLASSICS: *Symphonie Fantastique*, LSO, Fremaux. EC 1001-2. *Symphony No 9*, Dvorak. London Philharmonic, James Loughran. EC 1002-2. *Enigma Variations*, *Serenade for String Orchestra*, Chanson de Nuit, *Chanson de Matrin*, London Philharmonic, Hilary Davan Wetton. EC 1003-2. *Pictures At An Exhibition*, Khovanschina — *Prelude*, *St John's Night On The Bare Mountain*. LSO, Jacek Kasprzyk. EC 1004-2. *Poeme de l'amour et de l'amour*, Chausson, *La Damselle Elue*, Debussy. Montserrat Cabelle, *Symphonica* of London, Wyn Morris. EC 1022-2. *Flute Quartets*, Judith Hall, flute. EL 1020-2. Available on CD/LP/Tape/DAT. It is almost impossible to give sensible shape to the first group of titles of a new classical label. Direction and character comes only with time. But Collins Classics is actually more interesting than may be suggested by a glance at the list. The programming has generally an intriguing aspect — the Mussorgsky disc contains the original version of the *Night On The Bare Mountain*, and it is rugged and powerful; the Elgar programme is excellent; and the one reissue, Cabelle's French programme, is one of the best from the old Symphonica label. Most of the new recordings sound a little brazen — clearly, no-one economised on the microphones — which is perhaps a house style. The only serious question mark hangs over Dvorak's *New World Symphony*, which at just 42 minutes, is a bit short. Otherwise, at £9.99 retail CD price, Collins Classics should do well. **NS**

● General interest

BRIEFS

● **THE FRENCH** pianist Cecile Ousset signed a three year extension to her exclusive contract with EMI (UK) at the Ritz last month, ensuring a schedule of four concerto recordings and three recital discs by March 1991.

She will record Rachmaninov's *Piano Concerto No 3* with the Philharmonia under Gunther Herbig, with the coupling of the *Piano Sonata No 2* in May this year. This will be followed by Schumann and Tchaikovsky (No 1) *Piano Concertos* in February 1990 and Ravel's *Piano Concertos* with Simeon Rattle and the CBSO in April 1990. The fourth disc has yet to be decided. The recital material includes Ravel, Rachmaninov, Roussel and Franck.

● **THE CHUNG Trio** — Kyung-Wha Chung, violin, Myung Wha Chung, cello and Myung Whun Chung, piano — have made their first recording for EMI in New York, with a programme that included Shostakovich's *Piano Trio No 1* and Tchaikovsky's *Piano Trio*. An exclusive four-year agreement was signed at the beginning of the year.

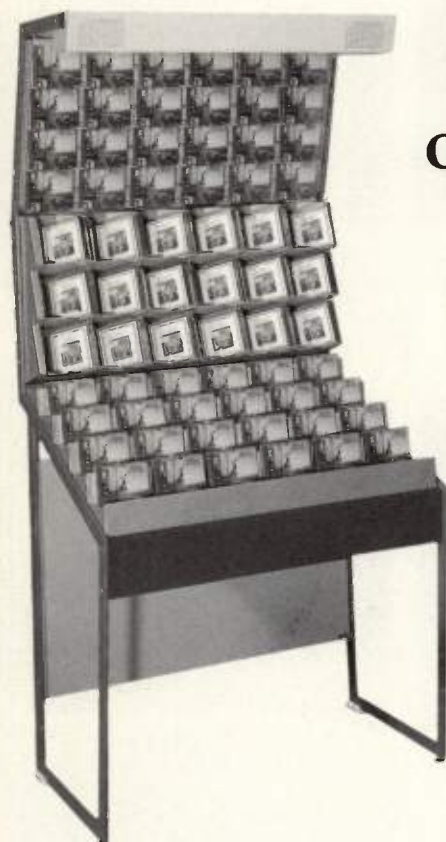
● **EMI'S BUDGET** series, Laser — launched successfully last year — is to be distributed by Classics For Pleasure from June following a policy change within the company. "MFP has always been the budget company of EMI UK, and with its retail price of £5.99, Laser is really CFP territory," says Patricia Byrne, CFP manager.

CFP will start selling in to shops in May, with the Laser dealer price remaining at £3.64.

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Filmtrax gets serious with Novello Records

IT IS impossible not to be impressed by the enterprise of the UK's independent record labels. Scarcely a month — at times it feels like a week — goes past without the launch of another new label, and this month is no different.

Filmtrax is best known for its hugely popular 100 Greatest Classics series. Now the company has started a very different venture that is much more serious in tone and in its preparation.

Novello records is, as the name suggests, an offshoot of the famous publishing firm, acquired last year by Filmtrax. All its sleeves will carry that border, so familiar to all musicians who have ever sung or played from a Novello score.

"We want to make Novello Records a label of musical worth," says Christopher Todd Landor, classical label manager.

This is apparent in the first six releases, four of which are new recordings and two historic.

The two historic recordings are especially interesting. The first couples the 1929 recording by Albert Sammons of Elgar's *Violin Concerto*, with the Queens Hall Orchestra conducted by Henry Wood with the 1928 recording of Elgar's *Cello Concerto* played by W H Squire with the Hallé under Hamilton Harty (NVLCD 105). The CDs are based on master tapes

from the original metal work. The second is the Complete Recorded Performances of Josef Lhevinne, a 72-minute CD (NVLCD 106).

The new recordings are very varied. Pro Cantione Antiqua, directed by Bruno Turner, sing Palestrina's *Lamentations*, a work which has never been recorded before (it has not been published in modern times) although it is, by all accounts, quintessential ethereal Palestrina (NVLCD 102).

There is another choral disc which harks back to Novello's origins: *Great Handel Choruses*, with the Regent Choir and the City of London Sinfonia conducted by Gary Cole (NVLCD 101).

Jare Glover conducts the London Mozart Players Wind Ensemble in the *Gran Partita* (NVLCD 103). And there is a piano disc devoted to the music of Wilfred Josephs, a Novello composer (NVLCD 104) known best for his television (*The Great War*) and film music. It comprises the inventive *Doubles* for two pianos which marries themes by Mozart and Rameau played by Heidi Handrickx and Levente Kende, and the 14 *Studies* played by Yonty Solomon. This recording was made some years ago in analogue but was never issued.

The CDs are available for around £9.99.

In the Spirit of a Tradition begun in 1811



Initial Releases April 1989

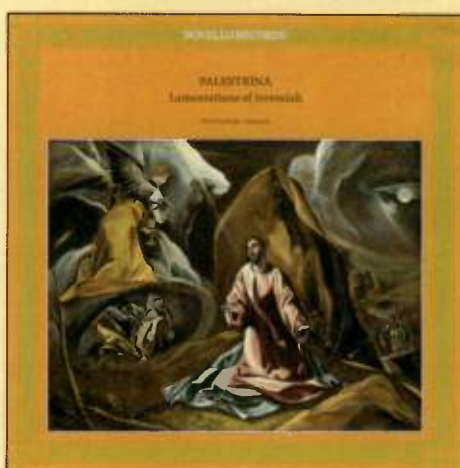
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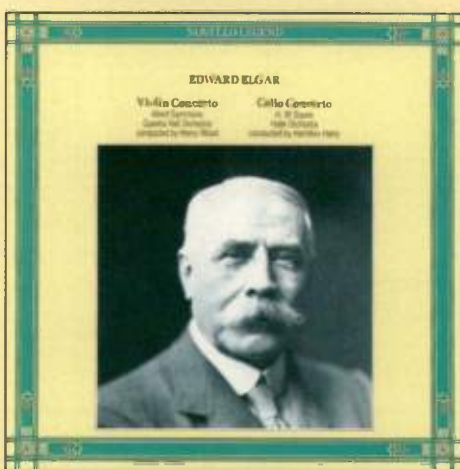
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from "The Life and Labours of Vincent Novello" by his daughter Mary Victoria Novello

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Novello Records is a trading division of Filmtrax PLC

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NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
14 ICE BEARS, The MOTHER SLEEP/bo THUNDERBALL 12TBL 2 12" (I/RE)										
**LIVE CREW YAKETY YAK/(Version) EPIC 6547982 CD Ltd Edition (C)										
AMERICA A HORSE WITH NO NAME/Ventura Highway OLD GOLD OG9525 7" Pic Bag (WU/A/LIG)										
ANOTHER SUNNY DAY WHAT'S HAPPENED/bo SARAH SARAH 16 7" Pic Bag (I/RE)										
AUSTYN, Heather BAD ATTITUDE/(Version) URBAN/POLYDOR URB 33 7" URBX 33 12" (F)										Dance/Disco
**BANG YOU'RE THE ONE/Don't Burn Down The Bridge RCA PB 42717 7" Banger Bag PD 42717 CD (BMG)										
BEAT PROFESSOR YOU'VE GOT THE BEAT/bo SUBWAY SUB 055 12" (I/RE)										
BEATLES, The GET BACK/Don't Let Me Down PARLOPHONE RP 777 7" Pic Disc (E)										
BIG BAMBOO IF YOU COULD SEE ME NOW/I'm Gone MCA MCA 1321 7" Pic Bag MCAT 1321 12" Pic Bag DMCA 1321 CD (F)										
BIG FUN LIVING FOR YOUR LOVE/(Inst) JIVE JIVE 200 7" Pic Bag JIVET 200 12" Pic Bag (BMG)										
BIRDLAND HOLLOW HEART/bo LAZY LAZY 13 7" LAZY 13T 12" (4-Track EP) (I/RE)										
BLONDIE HEART OF GLASS/The Tide Is High OLD GOLD OG 9678 7" Pic Bag (WU/A/LIG)										
BOY TOY TOUCH MY BODY/bo KAOS KAOS 014 12" (I/RE)										
CCP HARD WORK/(Version) MCA MCA 1298 7" Pic Bag (F)										
CHARLES, Tina I LOVE TO LOVE/You Set My Heart On Fire OLD GOLD OG 9198 7" Pic Bag (WU/A/LIG)										Dance/Disco
CHER GIPSIES, TRAMPS AND THIEVES/Half Breed OLD GOLD OG 9167 7" Pic Bag (WU/A/LIG)										
CLOSE LOBSTERS NATURE THING/Hey Hey, My My./Paper Thin Hotel/Never Seen... FIRE BLAZE 34T 12" Pic Bag (P)										
COLD CUT Featuring LISA STANSFIELD PEOPLE HOLD ON/bo AHEAD OF OUR TIME CCUT 5 7" CCOT 5T 12" (I/RT)										Dance/Disco
COLLETTE RING MY BELL/bo CBS BELL 1 12" Pic Bag (C)										
CORPORATION OF ONE THE REAL LIFE/bo DESIRE WANTX 16 12" TA 1126612 12" (PAC)										Dance/Disco
CURE, The LULLABY/Babble POLYDOR FICS 29 7" Pic Bag FICSG 29 7" Gatefold Sleeve FICSX 29 12" Pic Bag Out Of My Mind FICVX 29 12" Pink Vinyl FICCD 29 CD (F)										
DARIN, Bobby DREAM LOVER/Mack The Knife OLD GOLD OG 9017 7" Pic Bag (WU/A/LIG)										
DARLING BUDS, The IT'S ALL UP TO YOU/bo NATIVE 12NTV 033 12" (APT)										
DARLING BUDS, The SHAME ON YOU/bo NATIVE 12BUD 001 12" Pic Bag (APT)										
DeBARGE, El REAL LOVE/(Version) MOTOWN ZB 42685 7" Pic Bag ZT 42686 12" Pic Bag ZD 42686 CD (BMG)										Soul
DEL-LORDS, The CHEYENNE/River Of Justice ENIGMA ENV 10 7" Pic Bag (E)										
DENVER, John ANNIE'S SONG/Take Me Home Country Road OLD GOLD OG 9633 7" Pic Bag (WU/A/LIG)										
DIE WARZAU LAND OF THE FREE/bo FICTION INDEPENDENTS WANTX 101 7" (PAC)										
DIESEL, Johnny & THE INJECTORS DON'T NEED LOVE/Never Last CHRYSALIS CHS 3359 7" Pic Bag CHS 123359 12" Pic Bag CHSCD 3359 CD (C)										
DUFF, Mary GOIN' GONE/Once A Day RITZ RITZ 198 7" Pic Bag (SP)										
DURAN DURAN DO YOU BELIEVE IN SHAME/The Krush Brothers EMI DD12 7" Pic Bag DDA 12 12" Trifold Pack Notorious 10DD12 10 Pic Bag CDD12 CD God (London)/This Is How A Road Is Made (E)										
ETHERIDGE, Melissa BRING ME SOME WATER/Occasionally ISLAND IS 393 7" 1215 393 12" I Want You CID 393 CD (F)										
FASTBACKS IN THE WINTER/bo SUBWAY SUBWAY 024 7" (I/RE)										
FLIGHT, K C PLANET E/bo RCA PB 49403 7" PT 49404 12" 88971RD 12" (BMG)										Dance/Disco
FOUNDATIONS, The BABY NOW THAT I'VE FOUND YOU/bo PRT PYS 24 7" Pic Bag PYT 24 12" Pic Bag (A)										
FRANKLIN, Aretha I SAY A LITTLE PRAYER/Respect OLD GOLD OG 9102 7" Pic Bag (WU/A/LIG)										Soul
FRESH SKI DAMES KICKIN' IT LIVE/Stay Bad MANGO ST IS 407 7" 1215 407 12" (F)										
FURY, Billy HALFWAY TO PARADISE/Last Night Was Made For Love OLD GOLD OG 9329 7" Pic Bag (WU/A/LIG)										
GAYE, Marvin (SEXUAL) HEALING/My Love Is Waiting OLD GOLD OG 9749 7" Pic Bag (WU/A/LIG)										Soul
GIBSON, Debbie ELECTRIC YOUTH/Ae Could Be Together ATLANTIC A 8919 7" Pic Bag A 8919T 12" Pic Bag A 8919CD CD (M)										
**GODFATHERS, The SHE GIVES ME LOVE/Walking Talking Johnny Cash Blues EPIC CDGFT 4 CD (C)										
GOLD, Andrew LONELY BOY/Never Let Her Slip Away OLD GOLD OG 9514 7" Pic Bag (WU/A/LIG)										
HAYWARD, Justin FOREVER AUTUMN/The Fighting Machine OLD GOLD OG 9401 7" Pic Bag (WU/A/LIG)										
HEART THROBS, The BLOOD FROM STONE/bo PROFUMO PROS 2 7" PROST 2 12" (I/RE)										
HERESY WHOSE GENERATION?/bo IN YOUR FACE FACE 004 7" Pic Bag (I/RE)										
HUMANOID SLAM/(Version) WESTSIDE WSR 14 7" Pic Bag WSR 14 12" Pic Bag (A)										
I Q DECIDES CHEEK TO CHEEK/Won't You Come Home INTER MELODY IQD 1 7" (I/FF)										
JOHNSON, Frankie BACK IN THE GROOVE/Maybe Tonight POLYDOR FJ 2 7" Pic Bag FJX 2 12" Pic Bag (F)										Dance/Disco
**JOHNSON, Holly AMERICANOS/bo MCA MCAX 1323 12" (F)										
JONES, Tom MOVE CLOSER/bo JIVE JIVE 203 7" Pic Bag JIVE T203 12" Pic Bag JIVE CD203 CD (BMG)										
JUNGLE BROTHERS BLACK IS BLACK/STRAIGHT OUT THE JUNGLE/ GEE ST GEE 15 7" GEE 15 12" (I/RT)										Dance/Disco
JUNGLE WONZ AS TIME MARCHES ON/(Version) BREAKOUT USA 653 7" USAT 653 12" (F)										Dance/Disco

** Previously listed in alternative format

Monday 10th-Friday 14th April Single Releases: 94

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
KEYS, Amy LOVER'S INTUITION/Everytime I Close My Eyes EPIC 6548107 7" Pic Bag 6548106 12" Pic Bag 6548102 CD Ltd Edition (C)										
KINKS LOLA/Ape Man OLD GOLD OG 9579 7" Pic Bag (WU/A/LIG)										
LISA M ROCK THE BEAT/(Inst) JIVE JIVE 201 7" Pic Bag JIVE T201 12" Pic Bag (BMG)										Dance/Disco
LITTLE STEVEN REVOLUTION/bo RCA PB 49443 7" PT 49414 12" PD 49444 CD (B&G)										
LIVE REPORT WHY DO I ALWAYS GET IT WRONG/Take A Chance On Me BROUHA-IA CUE 7 7" Pic Bag 12CUE 7 12" Pic Bag CDCUE 7 CD (A)										
LOVE AFFAIR EVERLASTING LOVE/A Day Without Love OLD GOLD OG 9194 7" Pic Bag (WU/A/LIG)										
MAROON TOWN POUND TO THE DOLLAR/bo STACCATO 12RUDE 002 12" (I/RE)										
**MARTIN, Vicky NOT GONNA DO IT/bo MCA MCAX 1320 12" (F)										
MATHIS, Johnny DAYDREAMIN'/Once In A While CBS 6547737 7" Pic Bag 654773C 7" Pic Bag (C)										
McCLAREN, Malcolm WALTZ DARLING/All Night Long EPIC WALTZ 1 7" Pic Bag WALTZ T1 12" Pic Bag WALTZ C1 CD (C)										
MONKEES, The LAST TRAIN TO CLARKSVILLE/I'm A Believer/Pleasant Valley Sunday ARISTA 112158 7" (3-Track EP) 662158 12" Pic Bag (BMG)										
MSP IN ACTION/bo SUBWAY SUB053 12" (I/RE)										
NEW EDITION CRUCIAL/bo MCA MCA 1333 7" Pic Bag MCAT 1333 12" Pic Bag (F)										Dance/Disco
**NEW ORDER ROUND & ROUND/Best & Marsh FACTORY FACD 163R CD (3 in 1) (P)										
O'DONNELL, Daniel MY SHOES KEEP WALKING BACK TO YOU/Far Far From Home RITZ RITZ 197 7" Pic Bag (SP)										
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OUTFIELD, The VOICES OF BABYLON/bo CBS 6547397 7" Pic Bag (C)										
OUTPATIENTS, The SUBWAY ART/MARMALADE JANE/Hold On/It's All Over Now L.N. STABLE POP CORP LTD UPC 001 12" Pic Bag (P)										
PAPER TOYS WHEN THERE'S TWO OF YOU/LOVE IN ME/ ARMADA ARMA 1 7" Pic Bag (P)										
PERRI I'M THE ONE/bo MCA MCA 1311 7" Pic Bag MCAT 1311 12" Pic Bag (F)										
PRESLEY, Elvis IN THE GHETTO/Suspicious Minds OLD GOLD OG 9616 7" Pic Bag (WU/A/LIG)										
PRESLEY, Elvis LOVE ME TENDER/Teddy Bear OLD GOLD OG 9626 7" Pic Bag (WU/A/LIG)										
PRETENDERS WINDOWS OF THE WORLD/1969 POLYDOR PRE 69 7" Pic Bag PREED 69 CD (3 in 1) (F)										
PRIDE, Charley CHRYSTAL CHANDELIERS/Does My Ring Hurt Your Finger OLD GOLD OG 9608 7" Pic Bag (WU/A/LIG)										
REED, Lou WALK ON THE WILD SIDE/bo OLD GOLD OG 9635 7" Pic Bag (WU/A/LIG)										Other
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SHELLEY, Pete HOMOSAPIEN II/bo IMMACULATE IMMAC 11 7" 12IMMAC 11 12" IMMACD 11 CD (3 in 1) (PAC)										
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**STEELE, Jevetta CALLING YOU/(Inst) ISLAND CID 385 CD Zweisch(F)										
STYX BABE/The Best Of Times OLD GOLD OG 9545 7" Pic Bag (WU/A/LIG)										
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VOW WOW I FEEL THE POWER/Shot In The Dark ARISTA 112265 7" Pic Bag 612:65 12" Pic Bag Hurricane/Nightless City (BMG)										
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**WATLEY, Jody REAL LOVE/(Inst) MCA MCAX 1324 12" Pic Bag (F)										
**WEE PAPA GIRL RAPPERS BLOW THE HOUSE DOWN/Ram Showcase JIVE JIVER 97 12" (BMG)										Rap
WENDY & LISA LOLLY, LOLLY/Hip Hop Love VIRGIN VS 1175 7" Pic Bag VST 1 75 12" Pic Bag (E)										
WIESSBERG, Eric DUELLING BANJOS/Reuben's Train OLD GOLD OG 9574 7" Pic Bag (WU/A/LIG)										
WITHERS, Bill LOVELY DAY/Oh Yeah! OLD GOLD OG 9729 7" Pic Bag (WU/A/LIG)										
WOW! HELLHOUSE/WOW IMMACULATE 12IMMAC 6 12" (PAC)										
WYNETTE, Tammy STAND BY YOUR MAN/I.V.O.R.C.E. OLD GOLD OG 9312 7" Pic Bag (WU/A/LIG)										

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 Americanos J
 Annie's Song D
 As Time Marches On J
 Babe S
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 Back In The Groove F
 Bad Attitude J
 Black Is Black/Straight Out J
 The Jungle J
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 Cheek To Cheek I
 Cheyenne I
 Chrysal Chandeliers P
 Comeback V
 Cool It Out S
 Crucial N
 Daydreamin' C
 Do You Believe In Shame D
 Don't Need Love D
 Dream Lover D
 Duelling Banjos W
 Electric Youth G
 Everlasting Love L
 Fade To Grey V
 Forever Autumn H
 Get Back B
 Gipsies, Tramps And C
 Thieves C
 Give The Drummer Some U
 Goin' Down S
 Groove To Get Down S
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 Hard Work F
 Heart Of Glass B
 Hellobaby W
 Hollow Heart B
 Homosapien II S
 Hot Love T
 I Feel The Power V
 I Love To Love C
 I Say A Little Prayer F
 I'm The One P
 If Only Words (Could Let Me Conquer You) O
 If You Could See Me Now B
 In Action M
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 Real Love W
 Real Love D
 Revolution L
 Ring My Bell C
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 Round & Round N
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 She Gives Me Love G
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 Stand By Your Man W
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 Marmalade Lane O
 Sun Is In The Sky S
 The Beat(En) Generation T
 The Real Life C
 The Sun Ain't Gonna Shine W
 This Is Your Land S
 Touch My Body B
 True S
 Two Busted Flippers U
 Vienna R
 Voices Of Babylon O
 Walk On The Wild Side R
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 What's Happened A
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 Whose Generation? H
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 Wipe Out S
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 BB—Bite Back 01-653 5350
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bullet 08894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CC—Clear Cut 0533 8111
 CH—Charly 01-639 8603
 CLD—Compact Leisure 01-523 2266
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CSA—01-960 8466
 DIS—Discovery 067 285 x06
 E—EMI 01-848 9811
 EMD—European Music Distributors 01-443 2528
 EUK—Entertainment UK 01-848 9769
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—Folk Sound 0203 711935
 GD—Gordon Duncan 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 166
 H—HR Tapes 021 622 2377
 HM—Harmonia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HS—Hotshot 0532 7421C6
 I—Carnet Scotland 031 226 4616
 I—Carnet North 0904 641415
 I—Carnet Midlands 0926 496060
 I—Carnet East 0926 496060
 I—Carnet West 0272 541291
 I—Carnet South-East 01-837 4404
 JETZ—Jettisounds 0253 712453
 GAM—G&M 01-534 4882
 GCS—John Goldsmith CDS 01-405 2280
 J—Jungle 01-359 8444
 JS—Jestor 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 LO—Lancaster 01-522 2935
 M—MSD 01-961 5646
 MMG—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 MS—Music Sales (N. Ireland)
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PRD—Paragon 0327 300811
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-983 693
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silva Screen 01-284 0525
 SOL—Soloman & Peres 08494-32711
 SOTO—Sotosound 01-553 2981
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6655
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-742 1662
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ANDERSON'S TRIBE, Andy	ANDY ANDERSON'S TRIBE	LP:44	£3.95 (I/RE)						Metal Jazz
ARMSTRONG, Louis	THE HOT FIVES AND HOT SEVENS	CBS (FRANCE)							
	LP/MC:4630521/4630524	CD:4630522	£2.99/8.50 (DIS)						
B.....	BALLADS B.....	BALLADS PEACEVILLE	LP:VILE05	CD:VILE005CD	(I/RE)				Rock
BANGLES, The	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2131	£2.99 (ARAB)					Spoken
BEATLES, The	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2114	£2.99 (ARAB)					Spoken
BLIND FAITH	BLIND FAITH	(Gold CD)	MOBILE FIDELITY	CD:UDCD 507	£16.99 (GCS)				Rock
BOSWELL, Eve	THE EMI YEARS	EMI	LP/MC:EMS 1330	TCEMS 1330					MOR
	CD:CZ184/7922592	£2.43/4.85 (E)							
BRUBECK, Dave	THE GREAT CONCERTS	CSB (FRANCE)							Jazz
	LP/MC:4624031/4624034	CD:4624032	£2.99/8.50 (DIS)						
CARDIACS	ON LAND AND IN THE SEA	ALPHABET	LP/MC:ALP 012	ALPHMC 012	CD:ALPHCD 012	£3.95/7.29 (P)			Rock
CASE, Peter	THE MAN WITH THE BLUE POST ...	ELEKTRA	LP/MC:K 9242381/K	9242384	CD:K 9242382	(W)			Rock
COMOLLI, Phil	CITY LIGHTS	TCW	MC:TC 003	(Self)					R 'n' R
COUNT BASIE	THE ESSENTIAL, VOL 3	CD (FRANCE)	LP/MC:4610981/4610984	CD:4610982	£2.99/8.50 (DIS)				Jazz
DAVIS, Miles	BALLADS	CBS (FRANCE)	LP/MC:4610991/4610994	CD:4610992	£2.99/8.50 (DIS)				Jazz
DONALDSON, Lou	QUARTET QUINTET SEXTET	BLUE NOTE	LP:B181537	CD:BNZ 159	£3.99/4.85 (E)				Jazz
EASTER PUSSYCAT	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2127	£2.99 (ARAB)					Spoken
EURYTHMICS, The	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2128	£2.99 (ARAB)					Spoken
FAT BOYS	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2117	£2.99 (ARAB)					Spoken
FELICIANO, Jose	I'M NEVER GONNA CHANGE	COLUMBIA/EMI	LP/MC:SCX 6718/TCSCX 6718	CD:CDSCX 6718	£3.99/7.29 (E)				MOR
FLEETWOOD MAC	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2126	£2.99 (ARAB)					Spoken
FONDA, Jane	THE JANE FONDA WORKOUT	WARNER BROTHERS	LP/MC:K 925851-1/K	925851-4	(W)				Spoken
FORD, Lita	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2133	£2.99 (ARAB)					Spoken
FOSTER, David	THE BEST OF ME	MOBILE FIDELITY	CD:MFC 810	£9.99 (GCS)					Rock
FULL SWING	IN FULL SWING	CYPRESS/SONET	LP:0109	£3.70/6.85 (A)					Rock
GOODBYE MR MACKENZIE	GOOD DEEDS & DIRTY RAGS	CAPITOL	LP/MC:EST 2089/TCEST 2089	CD:CDEST 2089	£3.99/7.29 (E)				Rock
GOODMAN, Benny	VOL 3 - ALL THE CATS JOINED IN	CBS (FRANCE)							Jazz
	LP/MC:4611001/4611004	CD:4611002	£2.99/8.50 (DIS)						
GREAT LEAP FORWARD, The	DON'T BE AFRAID OF CHANGE								Rock
COMMUNICATIONS UNIQUE	LP:CULP 1	£3.65 (I/RE)							
GRISMAN, David	HOT DAWG	(Gold CD)	MOBILE FIDELITY	CD:UDCD 505	£16.99 (GCS)				Rock
GUNS 'N' ROSES	APPETITE FOR CONVERSATION	(INTERVIEW ALBUM)	BAKTABAK	LP:BAK 6001	£2.99 (ARAB)				Rock
HARPER, Roy	BORN IN CAPTIVITY	AWARENESS	CD:AWCD 1001	£6.49 (I/RE)					Rock
HILTON, Ronnie	THE EMI YEARS	EMI	LP/MC:EMS 1325	TCEMS 1325	CD:CZ167/7922202	£2.43/4.85 (E)			Rock
HINES, Earl	LIVE AT THE VILLAGE	VANGUARD	CBS (FRANCE)						Jazz
	LP/MC:4624011/4624014	CD:4624012	£2.99/8.50 (DIS)						
HOLLIDAY, Michael	THE EMI YEARS	EMI	LP/MC:EMS 1329	TCEMS 1329	CD:CZ183/7922602	£2.43/4.85 (E)			MOR
HUBBARD, Freddie	OPEN SESAME	BLUE NOTE	LP:B184040	CD:BNZ160	£3.99/4.85 (E)				Hi-nrg/Disco
IMPACT ALLSTARS, The	JAVA JAVA DUB REBEL	LP:REBEL 1	£3.65 (I/BK)						Reggae
JACKSON, Joe	WILL POWER	(Gold CD)	MOBILE FIDELITY	CD:UDCD 503	£16.99 (GCS)				Soul
KALLE, Pepe & NYBOMA	MOYIBI STERNS	LP:SYL 8353	£3.65 (STERNS)						Ethnic
KING, Carole	CITY STREETS	CAPITOL	LP/MC:EST 2092/TCEST 2092	CD:CD 2092	£3.99/7.29 (E)				Rock
LEWIS, Huey & The NEWS	SPORTS	(Gold CD)	MOBILE FIDELITY	CD:UDCD 509	£16.99 (GCS)				Rock

** Previously listed in alternative format * Import

Monday 10th April-Friday 14th April

Album releases: 81

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
McGOUGH & McGEAR	McGOUGH & McGEAR	PARLOPHONE	LP/MC:PCS 7332/TCPCS 7332	CD:CZ159/7912682	£3.99/4.85 (E)				Rock
McLEAN, Jackie	NEW SOIL	BLUE NOTE	LP:B184013	CD:BNZ 158	£3.99/4.85 (E)				Jazz
MINOGUE, Kylie & Jason	DONOVAN INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2116	£2.99 (ARAB)					Spoken
MOBLEY, Hank	FAR AWAY	LAND BLUE NOTE	CD:BNZ 129	£4.85 (E)					Jazz
MOBLEY, Hank	HIGH VOLTAGE	BLUE NOTE	CD:BNZ 128	£4.85 (E)					Jazz
NESMITH, Michael	THE NEWER STUFF	AWARENESS	LP/MC:AWL 1014	AWT 1014	CD:AWCD 1014	£3.85/6.49 (I/RE)			Rock
NEWTON-JOHN, Olivia	EARLY OLIVIA	EMI	LP/MC:ENS 1322	TCEMS 1322	CD:CZ160/7920192	£2.43/4.85 (E)			Pop
ORIGINAL SOUNDTRACK	MISSISSIPPI BURNING	ANTILLES/ISLAND	LP/MC:AN 8745/ANC 8745	CD:ANCD 8745	£3.95/7.29 (F)				Films/Shows
ORIGINAL SOUNDTRACK	THE ADVENTURES OF BARON MUNCHHAUSEN	WARNER BROTHERS	LP/MC:K 9258261/K	9258264	CD:K 9258262	(W)			Films/Shows
PARKER, Leo	ROLLIN' WITH LEO	BLUE NOTE	CD:BNZ 132	£4.85 (E)					Jazz
PERRY, Lee	Scratch & FRIENDS	OPEN THE GATES	TROJAN	CD:CDTRY 2	£9.70 (I/RE)				Reggae
RAITT, Bonnie	NICK OF TIME	CAPITOL	LP/MC:EST 2095/TCEST 2095	CD:CDEST 2095	£3.99/7.29 (E)				Rock
RANKIN, Kenny	HIDING IN MYSELF	CYRESS/SONET	LP:0114	£3.70/6.85 (A)					Rock
RED HARVEST	STRANGE AFTERMATH	LP:AFT 5	£3.65 (I/NM)						Rock
SABRINA	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2115	£2.99 (ARAB)					Spoken
SACHE, Die	WHY I HATE AMERICA	FAB	LP:FABML 014	£3.65 (I/BK)					Pop
SANGEET, Apna	CHAKK DE PHATTAY	MULTITONE	LP/MC:MUT 1071/CMUT 1071	CD:DMUT 1071	£3.65/7.05 (I/BK)				Spoken
SILVER QUARTET, Horace	DOIN' THE THING	(AT THE VILLAGE GATE)	BLUE NOTE	LP:B184076	CD:BNZ161	£3.99/4.85 (E)			Jazz
SNOW, Phoebe	SOMETHING REAL	ELEKTRA	LP/MC:EKT 56/EKT 56C	CD:EKT 56CD	(W)				Pop
SOUTHSIDE JOHNNY	SLOW DANCE	RCA	LP/MC:PL 71974/PK 71974	CD:PD 71974	(BMG)				Rock
SPRIT	THE TWELVE DREAMS OF DR SARDONICUS	MOBILE INFIDELITY	CD:MFC 800	£9.99 (GCS)					Rock
STATUS QUO	C.90 COLLECTOR LEGACY	MC:C903/GHCD 3	(A)						Rock
STEVENS, Cat	TEA FOR THE TILLERMAN	(Gold CD)	MOBILE FIDELITY	CD:UDCD 519	£16.99 (GCS)				Rock
SUGARCUBES	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2129	£2.99 (ARAB)					Spoken
THOMPSON BAND, Michael	HOW LONG	ELEKTRA	LP/MC:WX 254/WX 254C	CD:WX 254CD	(W)				Rock
TOMLINSON, Michael	RUN THIS WAY FOREVER	CYPRESS/SONET	LP:0116	£3.70/6.85 (A)					Rock
TRIFFIDS, The	THE BLACK SWAN	ISLAND	LP/MC:ILPS 9928/ICT 9928	CD:CID 9928	£3.95/7.29 (F)				Rock
TUBES, The	THE TUBES	MOBILE FIDELITY	CD:MFC 822	£9.99 (GCS)					Rock
TULL, Jethro	THICK AS A BRICK	(Gold CD)	MOBILE FIDELITY	CD:UDCD 510	£16.99 (GCS)				Rock
TWISTED SISTER	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2088	(ARAB)					Spoken
URIAH HEPP	RAGING SILENCE	LEGACY	LP/MC:LLP 120/LLK 120	CD:LLCD 120	£3.85/7.29 (A)				Rock
VARIOUS 1940'S - SINGERS	CBS (FRANCE)	LP/MC:4610951/4610954	CD:4610952	£2.99/8.50 (DIS)					Jazz
VARIOUS 1940'S - SMALL GROUPS	CBS (FRANCE)	LP/MC:4610941/4610944	CD:4610942	£2.99/8.50 (DIS)					Jazz
VARIOUS	I WILL ALWAYS LOVE YOU	OLD GOLD	LP:OG 2719	CD:OG 3719	(A)				Pop
VARIOUS	OH BOY	OLD GOLD	LP:OG 2720	CD:OG 3720	(A)				Pop
VARIOUS	RAGE OF THE HEART	FIRST NIGHT	LP/MC:ROLE 1/ROLEC 1	CD:ROLECD 1	£4.95/7.29 (P)				Films/Shows
VARIOUS	REBEL MUSIC	TROJAN	CD:CDTRY 403	£9.70 (I/RE)					Reggae
VARIOUS	STOMPING AT THE CLUB	FOOT VOL 5	ABC	LP:CD:ABCD 15	£6.25 (I/RE)				Rock
VARIOUS	THE PRIDE OF INDEPENDENTS	BEECHWOOD	LP/MC:TT06/06MC	CD:06CD	£4.86 (I/RE)				Rock
VARIOUS	THE SONGS OF BOB DYLAN	START	LP/MC:STD 20/STD 20	CD:SCD 20	£4.25/7.29 (A)				Rock
VARIOUS	TOTALLY WIRED	ACID JAZZ	LP:JAZIDL 13	CD:JAZIDCD 13	(I/RE)				Acid House
WAKEMAN, Rick	JOURNEY TO THE CENTRE OF THE EARTH	MOBILE FIDELITY	CD:MFC 848	£9.99 (GCS)					Rock
YELLO	INTERVIEW PICTURE DISC	BAKTABAK	LP:BAK 2132	£2.99 (ARAB)					Spoken

Year to date: 14 weeks to 14th April

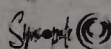
Album releases: 1,308

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Plug and sock it to 'em

Record plugging has changed since the wacky days of the Seventies when anything went, as long as the record got noticed. Nowadays it's a sharper business with professionalism being the key word as David Davies discovers

LATE EVERY Monday afternoon there is a kerfuffle in Radio One's reception area. The all-important Playlist is being released to record pluggers. The assembled throng eagerly scans the list like excited students hunting for their exam results.

This is the crux of plugging. After weeks of preparation, careful distribution of advance records and persuasive meetings with radio producers the top prize is a position on Radio One's A List. The list consists of 15 records selected by the BBC's Playlist Committee which will receive the most air-time in the forthcoming week. A place on the Playlist is generally equated with an increase in sales.

Commercial stations and local BBC stations also operate playlist systems. Pluggers are primarily employed to encourage radio producers to include their records on these playlists, but many also plug television producers, and a few handle press publicity as well.

Since Judd Lander and Oliver Smallman started work as pluggers, "years ago", there have been many changes in the way producers are persuaded. "I remember one time," recalls Lander, "when Ollie and I camped outside Top Of The Pops all night to be the first to speak to Michael Hurl, the producer, the next morning."

Now Lander is head of promotions for London Records and Smallman is arguably the biggest British independent plugger, with his Fleming and Smallman company. The main contender for his title is Neil Ferris and his Ferret 'n' Spanner organisation. Ferris has virtually single-handedly changed the nature of plugging by taking promotion outside record company departments.



"On January 1 1980," Ferris says, "I started Ferret Plugging Company with the idea of making promotion a much more professional industry and doing away with the old-fashioned car salesman type promotion." Beginning with UB40, Depeche Mode and Human League, Ferris' philosophy was to: "only work with bands I like."

ed." His client list is now 25 acts strong and includes Bros, Elvis Costello and Neneh Cherry.

Since then he has combined with Nigel Sweeney and expanded the company's business to serve the whole promotions field: radio, television and press. "There are now 10 of us in the team," he proudly says. "The office is fully computerised and opens at seven in the morning and we work until about seven or eight every night."

At his desk Ferris can survey his team delivering carefully scripted band information, displayed on their VDUs, to the media world. Occasionally they get up to fax information to their contacts. From here Ferris can ensure that information is quickly disseminated to interested DJs.

For example, Radio One DJ Bruno Brooks called and expressed an interest in King Swamp. The Ferret organisation swung into action. "We ensured that within a minute, information was on its way to his producer by fax," says Ferris. That's not all. "While the fax was going through, a bike was on its way with another copy of the single."

In his main competitor's office the scene is much more chaotic. Admittedly Oliver Smallman is in the process of moving to new offices he has bought with Peter Powell in Hammersmith, but the atmosphere is completely different from Ferris' efficient, hard-nosed professionalism.

Smallman is a charmer. He has also been a plugger for considerably longer than Neil Ferris. There is no love lost between the two competitors. Ferris is reluctant to name any competitors in his league and Smallman talks about "people with big egos" whenever Ferret 'n' Spanner is mentioned.

That both men are good pluggers is not in doubt. Jeff Simpson, publicist for Radio One, concurs that together with Judd Lander the two are probably "the best in the business".

Smallman, despite his dishevelled office and charming manner, is nonetheless fully aware of the value of planning. He places much emphasis on marketing and uniting his bands, which include The Waterboys, Climie Fisher and Yaz, with the right exposure.

He believes that a good record poorly plugged no longer stands a realistic chance of success against a well-plugged record. "That doesn't mean though," he points out, "that record companies can force what breaks. Not all of them understand this."

Chris Lycett, however, disagrees. He is editor of mainstream programmes for Radio One and head of the Playlist Committee. Lycett struggles to convince that pluggers do not have a considerable effect on radio producers. "It depends what you mean by considerable, they may have an effect on how a producer views things," he says. "What is primary in our mind is a record's suitability to the particular radio show. But if one has decided to play the record then it is enhanced by virtue of all this support from the plugger."

Lycett's boss at Radio One is Roger Lewis, who is the acting head of the station. Lewis re-defined the relationship between the station and pluggers two years ago. Professionalism is again the key word.

Pluggers are now required to arrange appointments with producers rather than taking advantage of the previous "open-door" policy of some producers who allowed pluggers to drop in to their offices whenever they wanted. Oliver Smallman, though, believes little has really changed since most producers are sympathetic to being plugged.

Judd Lander used to be a colleague of Smallman's, but Smallman wouldn't swap places. "In-house promoters are paid by record companies to promote records and they don't get a choice. We're paid to promote records and we do get a choice," he says. "So there's only one job to do. Although it's difficult, you have to give up the security, the salary and the company car and make it on your own."

Lander has worked independently but was enticed back into the fold by the launch of London Records, where he has had much success in breaking new acts such as The Communards, Fine Young Cannibals and Joyce Sims. Much of this success lies in the close connection between the company's A&R and promotions departments.

Lander defends in-house promotion on grounds of cost-effectiveness. He also believes that, at least initially, many independent pluggers took on too much work. "They'd walk into a producer's office having picked up a biog, and the producer would say, 'What's happening with this band, where are they from?' And they didn't have the answers."

Despite his achievements, however, Lander remains fond of the "fun business" that was plugging in the Seventies. "You could get away with cheekier escapades to get records played," he remembers. "The more outrageous you were, the more people took notice of your product."



The upsurge in professionalism in promotion has made the job increasingly harder and competitive for Lander. "This can be a soul-destroying job," he says. "This is the dirty end of the business. Our guys have to go up to see producers and do a hard sell, it's not easy when there are 150 to 200 other records to compete with a week." Moreover, he feels that satellite television and deregulated radio will make successful promotion even harder.



'I started Ferret Plugging Company with the idea of making promotion a more professional industry'
Neil Ferris



'You could get away with cheekier escapades in the Seventies. The more outrageous you were, the more people took notice of your product'
Judd Lander



'In-house promoters are paid by record companies to promote records and they don't get a choice. As independent pluggers we do get a choice'
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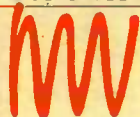
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D I A R Y

WHAT'S IN a title? Particularly when it's a simple change of initials from COO to CEO, you might ask yourself. Well, in the case of EMI Music it matters a helluva lot because the simple statements covering Jim Fifiield's much-heralded confirmation as CEO (see p4) mark the end of an era of control by Bhaskar Menon — the longest period of stewardship in recent times of one of the major worldwide companies. Menon still has some courtesy titles and a range of responsibilities but as EMI aims for the big league it's Fifiield who be trying to take them there ... Dooley thinks the shortest titles are usually the best ones and so does MCA president Al Teller who, when in London recently, told us the title he most admires is that of Tower's Russ Solomon. When asked his position with the company, Solomon always replies succinctly: "Owner" ... Who was minding the store? At least half of the top echelon of music business executives appeared to be on holiday last week ... MW can't let the EMI-Chrysalis deal go by without reminding Chris Wright of his reaction to suggestions back in September that the company might be for sale. "There are always rumours like this in the States but there is no foundation whatsoever for this one," he said ... Also, as Tony Naughton talks of "significant gossip and misleading statements" relating to the sale of Stylus (see p1), we're pleased to point out that MW has been deady accurate in predicting that deal ...

AND WE thought we just reported these things: during the recent BPI anti-piracy raid in Hertfordshire a copy of *Music Week* (featuring a story of a tape pirate being gaoled) was seized and is likely to be used as evidence ... As if the perils of international travel aren't great enough: When flying to New York, Chrysalis Music president Stuart Slater was taken aback to be approached by the captain and asked: "Are you Stuart Slater?". Nervously confirming his identity, Slater was further surprised when the captain said: "Did you realise that you handle my son's publishing for his band The Bible?" ... As the BPI dealer liaison committee goes out on tour (see p1) can we expect to see tour jackets and T shirts? ... There's life in the old rockin' horse yet: as Steve McCaughley settles into a job back at BMG, it's good to see that the contribution of Jeff Gilbert (sacked last year at the same time as McCaughley) is still making an impact in Europe through *Latin Quarter* and *Blue Zone*, both acts signed to BMG through Gilbert's Rockin' Horse label ... From Neat Records' Dave Woods, a cautionary tale to all "cheapskate" record companies ("like ourselves," he adds) which insist on putting the instrumental version of the A side on the B side: "While checking out the waters in Scotland I was so impressed to hear a singer's brilliant rendition of the Kylie Minogue hit I Should Be So Lucky that after the show I enquired where he had produced and recorded his backing tape." Came the deadpan reply: "Copied it straight off the B side of the single on to a cassette — good isn't it?"

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PRESSING APPOINTMENT: CBS managing director Paul Russell, left, and senior director David Black introduce the company's new manufacturing director, Lionel Smithers, centre, who joins CBS from Golden Wonder later this summer.



GETTING RATTY: Spike Milligan tries to make friends with The Ratties at the Virgin Megastore in Oxford Street, London.



WE GOT your number: Barry Manilow meets up with Arista managing director Roger Watson during a promotional visit.



DESERT FUNDING discs: Staff from Go! Discs show off the ambulance they sponsored for actors Bob Hoskins and Alan Talbot as part of the Rainbow Rovers project.



ANOTHER SIGNING for Atkinson: Rowan Atkinson (alias Black Adder) signs copies of his new video at the Virgin Megastore, in Oxford Street, London.



PHILING GROOVY: EMI congratulates Phil Collins and others who contributed to the success of the single Two Hearts.



RUPERT BEARING gifts: EMI's managing director Rupert Perry presents students at Liverpool's Institute Of Popular Music with 250 records.



MAKING ITS Marquee: Staff from Radio One, PolyGram and The Marquee celebrate the success of the London club's commemorative album.



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THE CARDIFF-BASED Third Uncles ... expressing avuncular approval of Chrysalis

Singing the praises of the publishers

The demise of the cover version has caused a major headache for songwriters. Sarah Davis investigates . . .

SONGWRITERS ALL agree on one thing — the market ain't what it used to be. There are fewer singers looking for covers, particularly in the UK, and publishing deals seem to be aimed at bands who write and perform their own material and who are not particularly interested in the covers market.

Roger Greenaway, who, with co-writer Roger Cook, has had a recent number one hit with a re-issue of the 1967 song *Something's Gotten Hold Of My Heart* covered by Marc Almond with Gene Pitney, says in this gloomy climate publishers are still very necessary to the songwriter.

"I've always believed a good publisher is the best base in the business," says Greenaway. "If you don't have one it's very difficult. The publisher has to work for you. I think publishers are helpful in the creative side, but indispensable in the business side for any writer."

How well are publishers treating writers in young bands? Louise Porter, and her co-writer Matthew, wrote two singles for EMI before forming Lovebase. Now recording under a production deal while seeking another publishing con-

tract, Porter says: "I agree the market isn't as big as it was, but there are some singers out there. On the whole EMI Music were good to us but rather let us down on song selling."

"We were signed as songwriters, not just as a band. The only song we sold was to Angela Bofill in the States because our manager played a tape to her record company. But EMI made no effort to capitalise on it — they could probably have sold a few more."

Don Black, BASCA chairman, with a song at number two in the charts, *Love Changes Everything* covered by Michael Ball, says: "The day of the cover is dead," and recounts: "When I did a feature in *Music Week* a while ago there was a misprint: I had said, 'the trouble with music publishers is they've become impotent' but an 'r' got added to make the word 'important'! But my view still stands."

"Yes, they all try very hard, but basically they haven't got the clout. They're hard-working people, but they don't have the resources for cover writers. I have Michael Ball at number two at the moment. If that had been written 10 years ago it would have had about 30 covers by now. There are few singers today who don't write songs. So you find yourself working with producers, working with people who are very technical."

Greenaway, a former Ivor Novello award winner, also cites music videos and record company attitudes as factors in the declining



LOUISE PORTER of Lovebase: "The market isn't as big as it was"

popularity of covers: "Now there are not many covers performers in the UK. Writers are basically performers. Videos have changed things — a good video is as important as a good song. When I started it was the music that counted, an artist then made it. The visual aspect has changed things."

"There are great songs written in the Eighties, but not many of them. Less quantity not quality because of the video boom. Also record company policy has made it hard for songwriters. They only sign artists who write songs for themselves, hence the need for a good publisher."

Black says: "If a major record

company has a band with a three album deal, the publisher won't want to hear the band. They'll do the deal over the phone, or through the lawyers. It's very sad."

Despite the declining market, however, most writers seem reasonably content with the way their publishers handle their affairs. Fledgling songwriter Ayres is from Cardiff-based band The Third Uncles. The Uncles are signed to Chrysalis Music, and he says Chrysalis has been "extremely good on the business side."

"They've been promoting our single *Blue Dress Day*, arranging, financing and promoting gigs, introducing us to journalists and providing recording time. They've treated us very well. We've only had one or two arguments and it was my fault," says Ayres. "Obviously we're out for a record and that's what they want too." He feels that further input from Chrysalis would be most useful creatively.

"The main artistic arguments are within us as a band and not with Chrysalis. Sometimes we wish they'd interfere more! I write about 60 per cent of the band's songs, and sometimes it can be difficult because you know what their reaction will be. So sometimes it might be more useful to have an independent opinion."

PolyGram now has the Greenaway/Cook catalogue and Greenaway is pleased with its service. "They've done really well with it. They came up trumps. They worked hard on the catalogue and I'm getting things re-covered."

Black, however, feels songwriters should work as hard as their publishers in the business arena: "Songwriters have to be their own catalyst. The days depicted in the old movies when a songwriter sat at a piano and wrote a song and next scene it was in the charts has gone. You have to be a song plugger yourself, even when you're an established writer. People who are successful today, hustle. To have a great song in your drawer isn't

enough. It's very soul destroying sometimes. But without publishers you're lost."

"You need all the help you can get, and they're on the same side," Porter adds: "Businesswise, EMI rather let us down on getting gigs, promotions and song selling. They provided us with recording time and negotiated our deal with EMI Records. But they did seem very concerned with quantity rather than quality when it came to sending out songs to record companies."

"If we recorded four songs and weren't happy with them, we wanted to go back to them on another day. But they'd say no, and want us to do another four songs. We weren't happy with the creative interference." She also criticised communications within the company:

"Ironically, on the day we were interviewed by EMI Music, we also received a letter from them rejecting us! We didn't get the deal that day, but we knew we would!"

What of the future? Greenaway says: "There's a massive MOR market out there. But it's not fashionable. Take Michael Ball — if it hadn't been written by Andrew Lloyd Webber and Don Black it probably wouldn't have made it. They've got the power to get it played on radio and TV. It wouldn't have had the success it deserved otherwise. I don't think you can possibly be just a songwriter any more. It's very hard for an unknown writer to make it. I have more than one string to my bow — TV, commercials. And there are so many new media avenues to approach: DBS, cable. Publishers are equally as much help here."

Black says: "A lot of bands make a terrific record, have a top 10 single, then make an album and write every song on the album. I wish they'd open it up to other writers. Look elsewhere, not write 10 songs. It's very hard to write 10 to 12 great songs, and it would be more interesting to see more than one writer on an album."

'Now there are not many cover performers in the UK. Writers are basically performers'

Ivor Novello Awards '89

FINALIST: Climie Fisher**NOMINATIONS:** Best Contemporary Song and Most Performed Work

TITLE: Love Changes (Everything)
SIMON CLIMIE and Rob Fisher were already established in the music business when they met at Abbey Road Studios. Climie had, by the age of 20, secured a publishing deal with Chrysalis and had his songs recorded by such as Roger Daltrey, Leo Sayer and Jeff Beck. His I Knew You Were Waiting was an international number one when it was recorded by Aretha Franklin and George Michael. Fisher began his musical career with a duo named Naked Eyes who signed to EMI in 1982 and scored two top 10 hits in the US. Returning to England, Fisher joined forces with Climie and their teamwork was rewarded with a top 10 hit, Rise To The Occasion. Love Changes (Everything), written in collaboration with Dennis Morgan, was the follow-up and it also enjoyed top 10 chart placings as has their debut album, Everything.

FINALIST: Andy Bell and Vince Clarke (Erasure)**NOMINATIONS:** Best Contemporary Song**TITLE:** A Little Respect

ANDY BELL and Vince Clarke, known collectively as Erasure, met in 1985. Bell was the 43rd vocalist that Clarke had auditioned in his search for a new musical partner. Prior to this, Clarke had founded both Depeche Mode and Yazoo, as well as providing hit songs for The Flying Pickets and Dollar. Yazoo introduced the world to Alison Moyet and it was following her departure that the auditions were held. Initial records were tentative, and it was not until Erasure had done some hard touring that success came with Sometimes, which reached number two in December 1986. Since then they have had several hit singles and two hit albums on Mute Records and have toured all over the world. A Little Respect was taken from their third album, The Innocents.

FINALIST: Gordon Sumner (Sting)**NOMINATIONS:** Best Song Musically and Lyrically**TITLE:** They Dance Alone

SINCE BRANCHING out from The Police, Sting has been involved in many highly acclaimed projects. Recently he has completed another film, Stormy Monday, in a strictly dramatic role. Currently preoccupied with political and environmental concerns, he is about to embark on a (non-musical) tour of Europe armed with a film and material with which to draw attention to the plight of the Amazonian Indians. He has also set up meetings with international heads of state for the same purpose. They Dance Alone reflects his involvement with Amnesty International, and refers to the dances of mourning and frustration which are sometimes performed by the families of murdered political prisoners. At the end of this year he goes to the US to play Macheath in Brecht/Weill's Threepenny Opera.

FINALIST: Mark Nevin (of Fairground Attraction)**NOMINATIONS:** Best Song Musically and Lyrically**TITLE:** Perfect

MARK NEVIN hails from Bristol, but he was in New Orleans when he received an invitation to return to the UK and write some songs for Eddi Reader, an old friend from Scotland. He accepted, and together they formed Fairground Attraction. After some time spent furiously writing and busking, they were joined by Simon Edwards and, fresh from the Guildhall School of Music, Roy Dodds. In this form they recorded a series of demos in June, 1987. Three months later they were signed to RCA. They recorded their debut album, The First Of A Million Kisses, and went out on tour while their debut single, Perfect, reached number one. The album has now sold over 600,000 in the UK and the group are about to embark on an extensive tour of the whole country.

FINALIST: George Michael**NOMINATIONS:** Best Contemporary Song and International Hit of the Year**TITLE:** Father Figure and Faith (respectively)

GEORGE MICHAEL's first group, The Executive, was formed in 1981. They changed their name to Wham! and by 1986, when they split, they were enormously successful. Michael continued in this vein, making some prestigious cameo appearances along the



way with such as Smokey Robinson and Stevie Wonder. He also dueted with Aretha Franklin — a testament to his self-confidence. In 1987 he spent most of the year in recording studios. The resulting album, Faith, has yielded no less than six hit singles and has sold over 1.2 million copies worldwide. In February 1988 Michael took the Faith material out on a world tour which began in Tokyo and ended up in Miami. Michael received three top awards at the American Music Awards and finally, in February 1989, he won the Grammy for Faith — best album for 1988.

ERASURE RESPECTFULLY nominated in the Best Contemporary Song category

FINALIST: Gary Clark**NOMINATIONS:** Best Song Musically and Lyrically**TITLE:** Mary's Prayer

BORN IN Dundee, Gary Clark is one of the three young men who make up the group Danny Wilson — the name being taken from an old Frank Sinatra film called Meet Danny Wilson. The name also provided the title for their debut LP. Mary's Prayer was released as a single three times before it finally hit in March 1988 when it made number three here and the top 20 in the US. The success coincided with a lengthy American tour with Simply Red, with whom they also played four nights at Wembley. By May 1988, Clark was being hailed as one of the most talented songwriters of the decade and the group's only problem seems to be in deciding which of his many songs to record. They are due to release their second album and tour extensively this year.

FINALIST: Barry and Maurice Gibb**NOMINATIONS:** Best Film Theme or Song**TITLE:** Childhood Days (From the film Hawks)

AS MEMBERS of the Bee Gees brothers Barry, Maurice and Robin Gibb have been in the music busi-

TO PAGE FOUR



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Ivor Novello Awards '89

► FROM PAGE TWO

ness for 26 years, cutting their first single in Australia in 1963. The sons of an illustrious drummer and bandleader, the brothers Gibb have enjoyed a popularity that has endured throughout their careers and they still perform together as a group. Their combined sales on Saturday Night Fever alone were over 30 million, surpassed only by Michael Jackson. As producers and songwriters the brothers have worked with such names as Barbra Streisand, Dionne Warwick, Kenny Rogers and Dolly Parton. The song Childhood Days is taken from the film Hawks, for which Barry, along with writer David English, provided the storyline and also, with John Cameron, the score.

FINALIST: Christopher Gunning
NOMINATIONS: Best Theme from a TV or Radio Production
TITLE: The Long March
CHRISTOPHER GUNNING was educated at The Guildhall School of Music and at Durham University. Most of his work has been as a composer for TV and cinema, although formerly he worked professionally as a pianist and arranger in the record industry. In recent years Gunning has composed mainly for drama productions, including Day Of The Triffids, Wilfred and Eileen and the Channel Four series Porterhouse Blue, which won the 1988 BAFTA award for best original TV music. Gunning has also composed signature tunes and commercials, and last year completed a film score and composed music for the acclaimed Hercule Poirot on ITV. In addition, Gunning orchestrates and conducts his own material.

FINALIST: Mike Stock, Matt Aitken and Pete Waterman

NOMINATIONS: Most Performed Work, Best Selling A Side (twice) and International Hit of the year

TITLES: I Should Be So Lucky (Most Performed Work and one of the nominations for Best Selling A Side, and Int. Hit of the Year)

Especially For You (Other nomination for Best Selling 'A' Side)

MIKE STOCK, Matt Aitken and Pete Waterman first came together in 1983 when Stock and Aitken were touting a song they had written and recorded called The Upstroke. Waterman was then an independent producer working from Stiff Records HQ. Prior to this he had been a DJ and an A&R man and had even had a hit record of his own in 1975 on Magnet Records, working under the pseudonym 14-18. The three joined forces, and The Upstroke was released on the Proto label in May 1984. It narrowly missed the charts. Since then they have written and produced over 60 hits for a whole stable of singers including Rick Astley, Kylie Minogue, Mel and Kim and Bananarama, to name but a few. With their London studios open 24 hours a day, 365 days a year, with 25 engineers working round the clock in two shifts, their success has been phenomenal. They have sold many, many millions of records and show absolutely no sign of letting up.

FINALIST: Phil Collins and Lamont Dozier

NOMINATIONS: Best Film Theme or Song

TITLE: Two Hearts (Theme from Buster)

OVER A decade after joining Genesis on drums and vocals, Phil Collins released his first solo album in 1981. Eight years later he is firmly established as one of the biggest solo artists in the world with three massive selling albums and a string of number one hit singles to his credit. He still performs with Genesis, and he has produced many artists, including Eric Clapton. Collins has also lent his services to many charitable causes including The Prince's Trust and Live Aid. Buster, the film from which Two Hearts is taken, marks Collins' screen debut as an actor. Lamont Dozier is the veteran songwriter who, as part of Holland-Dozier-Holland, wrote so many classic hit songs for Motown Records.

FINALIST: Nigel Hess

NOMINATIONS: Best Theme from a TV or Radio Production

TITLE: Testament

NIGEL HESS read music at Cambridge University, where he received a Master of Arts degree in 1974. He has since worked as a composer and conductor in TV, theatre and film. Between 1981 and 1985 he was company music director and house composer for the Royal Shakespeare Company. In television he has been involved in many productions for the BBC, Thames, Granada, Central and LWT, and he has also worked for Elkador Films and the Children's Film Foundation. As a concert composer, Hess has had many chamber, vocal and orchestral pieces

performed, including most recently The Way Of Light for actors, choir and orchestra which was performed at St Paul's in the presence of Her Majesty the Queen and The Prince and Princess of Wales.

FINALIST: Billy Ocean and John "Mutt" Lange

NOMINATIONS: Most Performed Work and International Hit of the Year

TITLE: Get Outta My Dreams, Get Into My Car

BILLY OCEAN was born in Trinidad in 1952 into a musical family but at the age of seven he came to live in London's East End. He released his first single under the pseudonym Scorched Earth in 1974 but it was not until 1976 that success came under his own name with Love Really Hurts Without You. Since then he has seen his songs become hits for other people, but recently his teaming with producer Mutt Lange has brought him more personal success with the album Tear Down These Walls, from which the single Get Outta My Dreams, Get Into My Car was taken. As well as producing and co-writing with Ocean, Lange has produced heavy metal bands AC/DC and Def Leppard.

FINALIST: Edward Gregson

NOMINATIONS: Best Theme from a TV or Radio Production

TITLE: Young Musician of the Year

EDWARD GREGSON was born in 1945 and educated at the Royal Academy of Music and at Goldsmith's College where he gained a B.Mus degree. He has written a wide range of orchestral music which has been broadcast and performed by many British orchestras. His music for the theatre includes the York Cycle of Mystery Plays (1976) and the new RSC production of The Plantagenets which opens soon at the Barbican Theatre after a highly successful run in Stratford. His film music includes work on Superman III as well as a number of documentaries. His most notable TV work is the title music for The Young Musician Of The Year for BBC TV. Gregson is also an active conductor and current projects include a Missa Brevis Pacem, which is to be performed at the Barbican.

FINALIST: Leslie Stewart, Jeremy Paul and Keith Strachan

NOMINATIONS: Best Selling A-Side

TITLE: Mistletoe And Wine

KEITH STRACHAN began his career in music as a musical director of West End shows such as Grease and Elvis. Since then he has scored two full-length musicals, Shoot Up At Elbow Creek and Scraps, from which Mistletoe and Wine is taken. Jeremy Paul has written many plays and series for TV including Upstairs Downstairs and Country Matters. His theatre achievements include The Secret of Sherlock Holmes, currently running in the West End, as well as his collaboration on Scraps. Leslie Stewart wrote the book and lyrics of Shoot Up At Elbow Creek and co-wrote the book and lyrics of Scraps. He has written many plays for TV and published four books. Currently he has three film projects in the works.



BILLY OCEAN: dreams could come true in the Most Performed Work and International Hit of the Year categories



GEORGE MICHAEL: Father Figure and Faith could be winners for him in the Best Contemporary Song and International Hit of the Year categories



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Harsh lessons of the swingeing Sixties

MICHAEL FREEGARD, chief executive of PRS, has been at the helm since 1969. In this interview with Dave Laing, he looks back over the past two decades and forward to the future challenges faced by the Society

MW: What are the major developments you have seen since the Sixties?

MF: When I joined the staff of the PRS in 1964, one trend already underway was the astonishing change from an American-dominated scene to a situation where UK songwriters not only held their own but challenged the Americans. For one brief period we were getting more royalties from the US than we were sending to them.

MW: And what about problems over that time?

MF: The major one ever since I've been in charge — and it still is a problem — is the level of public performance tariffs which the Society has been able to establish. It is a legacy of past timidity in the wartime years and the immediate post-war period and it has left appalling problems.

The very first thing I had to deal with in 1969 was to re-fight the battle with the BBC. The Performing Right Tribunal hearing of 1967 was a disaster — the amount awarded didn't even keep pace with inflation. The Society was a seething mass of discontent. However, we were successful in turning the tide in the second Tribunal hearing of 1971-2. Not only did it increase the money paid but it based the amount on a percentage of the BBC's total income. This has served as the basis for subsequent agreements.

MW: Soon afterwards, the new independent radio stations came along.

MF: Yes. The BBC agreement gave us a platform to negotiate with the IBA for the initial radio stations. By breaking down the percentage (two per cent) which applied to the BBC overall (radio and television) we were able to establish a tariff for the new stations (by agreement with the IBA) based on a theoretical 12 per cent of net advertising revenue for 100 per cent use of copyright music by the new stations. On most cases this resulted in a royalty of about six per cent.

The agreement with the IBA lasted five years on that basis but then the stations themselves, through the AIRC, said "no way" and filed papers with the Tribunal on us and on PPL. They pursued their case against PPL but left ours on ice. This battle with PPL went on for some 10 years, during which there was, in effect, a truce between us and the AIRC, with interim payment terms broadly based on the original 1972 deal.

The most recent development began in November 1987 when the radio industry tried to use the Copyright Bill, then before Parliament, to attack the PPL right. We decided at that stage to see if we could reach a substantive agreement with the AIRC, which we have since done. It's true that we had to make some concessions but we still have a tariff that stands up by comparison with elsewhere in the world.



MICHAEL FREEGARD: 'We have broken out of the straitjacket of low tariffs'

MW: And what is the position with television — both ITV and the new cable and satellite operators?

MF: We've been less successful with ITV. We've always contended that commercial television should pay a percentage of net advertising revenue but we could never get them to agree. In 1983 the Tribunal ruled against us on that point, although they did award us a big cash increase. If you take the lump sums currently paid (on an interim basis) by ITV they represent only about 0.5 per cent of net advertising revenue, which is far lower than the percentage rates paid elsewhere in Europe, though the actual sums paid may not be so much lower in all cases.

This disparity gives rise to great difficulty with the pan-European satellite services. Where these are distributed by cable each European society licences this in its own territory — PRS, for example, licences their distribution by cable in the UK and Ireland. But we are now increasingly in the area of DBS or "director-to-home" (DTH) satellite broadcasting. In broadcasts made from the UK, PRS is responsible for licensing them for the whole of the footprint.

There is a certain amount of pressure on PRS from other European societies to make sure our satellite tariffs do not undercut the rates they get from national television stations. They say that the satellite channels compete directly with national broadcasters and it's the latter which are more likely to use the works of national society members.

With Sky we already have an interim agreement and are in negotiation with both Sky and BSB for an agreed tariff. We initially offered a sliding scale from 0.75 per cent of net revenue for music use in up to 10 per cent of programming rising to seven per cent where music is 90 per cent or more. For the general entertainment channels we proposed 2.5 per cent for 25-50 per cent of programming. Sky reacted favourably at first to the idea of a percentage tariff but now both seem to be hostile to it.

Because they will be in competition with ITV we are now

offering them an alternative for those channels where music use does not exceed 50 per cent of programming. This is to pay a sum per household capable of receiving the channel equivalent to the sum per household payable by ITV. But our view is that the percentage formula could be more beneficial to them. If they are not successful they will pay less.

Both Sky and BSB also say they don't intend to allow direct reception by households in continental Europe. We are sceptical about this, but our licence to them will initially cover only broadcasting to

the UK and Ireland. Our sister societies in Europe will be monitoring the situation and if we find the satellite channels are being picked up on the continent to any significant extent we will have the option of terminating the contract and negotiating a new one.

MW: Turning to the other side of PRS activity, public performance, recent years have seen a massive increase in the numbers of licences issued. How has this come about?

MF: Under my predecessor Royce Whale, PRS began, in the Sixties, to reverse its old attitude

that the most important thing was to keep costs down and to change its attitude of excessive timidity towards tariff levels. Whale was fortunate that a surge of income from overseas in the mid-Sixties enabled him to increase expenditure on the licensing staff. In 1964 there were only six inspectors and by 1969 he had quadrupled that number. Today there are about 50.

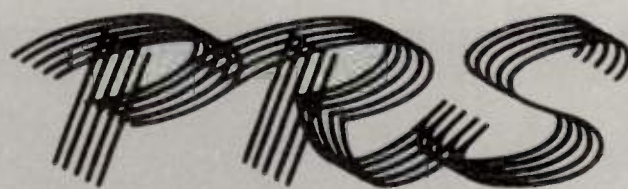
Members of the PRS Council have always been rightly concerned about the level of administration costs but the present Coun-

TO PAGE 10 ►



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Company

► FROM PAGE SIX

cil appreciates that it's worthwhile to increase cost ratios if the result is to increase net income. And because the remaining unlicensed premises are generally little pubs, cafés and boutiques — whose owners are often genuinely ignorant about PRS — it's expensive to go out there and license them.

The whole thrust of our licensing policy now is to develop regional representation where hitherto we've been highly centralised. In 1984 we set up an Edinburgh office which now has 15 staff including five inspectors and we have established an Irish-based organisation IMRO, the majority of whose board are Irish writers and publishers. PRS has entrusted to it the licensing work in Ireland and it could eventually become independent of ourselves. In England we will open our first regional licensing office later this year in the West Midlands.

MW: And have you been equally successful in dealing with the level of licence and tariff payments?

MF: To some extent we have broken out of the straitjacket of low tariffs. Until the early Eighties the highest rate we achieved for box takings of live shows was two per cent. Then we negotiated six per cent for compilation shows and in 1985 we re-negotiated our pub tariffs to include a six per cent rate for live performances in pubs. By comparison, last year's Tribunal ruling which raised pop concert rates to only three per cent was a disappointment, though this was half as much again as the previous level.

The rapid growth in real income has come partly from this more aggressive stance and partly from the more effective network of licensing

inspectors that we now have. There has also been a huge increase in the public use of copyright music. For example, 25 years ago it was rare to hear music in clothing shops. Now it's in every high street boutique.

MW: Perhaps the biggest single event in recent years has been the new UK Copyright Designs and Patents Act. What is your view of it?

MF: Overall it is not a good bit of legislation. Too many opportunities were missed. As far as the right administered by the PRS are concerned, however, the act has strengthened our hand in certain ways.

To lobby the Government we formed the Music Copyright Reform Group. Up to a point it was successful and it remains in being to fight for better European Community legislation. In the UK legislation, we were disappointed that nothing was done about home taping and that record rental rights were not given to composers. But on both these issues we live to fight again in Europe.

The new act clarifies and strengthens our broadcasting rights especially in relation to satellite. There was also a minor victory in the extension of rights to music used on British aircraft, ships and hovercraft. Although we had previously managed to license in-flight music, we have never been able to get proper royalties from cruise ships.

On the new Copyright Tribunal, we got some objectionable provisions removed and won the right to appeal against its decisions up to the House of Lords if necessary. However, we still think the tribunal's powers are too wide. They go far beyond dealing with the abuse of monopoly and mean it can even

interfere with licences issued by small publishers. It remains to be seen whether the new Tribunal will be less insular than its predecessor which had usually ignored comparison with European tariffs. In the context of 1992 and the single European market, we must have a Tribunal that recognises that prices of products and services should be broadly comparable across the Community.

MW: As you say, the legislative battle now moves to Brussels. What is the PRS response to the European Commission's copyright reform proposals?

MF: We welcome the Green Paper as a small step towards harmonisation of copyright laws throughout the Community, though

ciety will be operating from July and Robert Abrahams of PRS and Willie Yeung of CASH, the Hong Kong society, we set up in 1977 are CISAC nominated members of its board. We are also waiting to see how China is going to come into the copyright community. This will be a big step forward. However there are still too many black spots for copyright. Virtually the whole middle east, for example.

MW: PRS itself has undergone a rapid growth in membership, from under 5,000 when you took over to more than 22,000 today. How has that changed the Society?

MF: The pop music boom of the Sixties attracted many people into having a go at getting into the business. It has also been made much

for distribution you have to aim between trying to capture everything which would cost too much) on the one hand, and on the other hand not doing enough to ensure that minority styles of music are getting a fair crack of the whip. The PRS method relies on a combination of data. We take a full census of national and regional television, and of national radio, but a sample of local stations. We also use disco charts and Gallup sales charts for recorded music. Our various schemes for allocation are also weighted in favour of members whose earnings are low.

We are currently looking closely at the classical music side. Our official policy is to try to and to analyse programme details for every classical concert in the UK. The true cost of servicing this is something like two-thirds of the income it brings in. There is also an element of subsidy in the distribution of these royalties.

There is a desire on the Council to phase out subsidies for specific genres of music, but without damaging the income of any one group of members. It is my responsibility to see how this can be done. On the composition of the Council itself, there have been suggestions that seats should be formally reserved for pop or classical composers especially after a pop composer was replaced by a classical one at the last AGM. But there has been a rough balance kept in the past and the Council has since concluded that there's no need to "reserve" seats for any particular kind of composer or publisher.

MW: Although PRS has come a long way in its first 75 years, it seems that there is still much to do.

MF: Yes, there's a lot of work for us in the next 25 years — and beyond!

'We have a duty to the unsuccessful, not least because some of them may become the successful writers of tomorrow'

we were surprised that it left out the issue of duration. The MCRG will soon be producing a booklet on this key issue and others like home taping and rental. These will be debated in the European Parliament in October and in the meantime PRS members will be asked to lobby their candidates in the run up to the European Parliament elections in June.

MW: Looking beyond Europe, PRS has always been active within CISAC, the world organisation of authors' societies. What is the global picture on performing rights?

MF: CISAC is developing its regional activities more and more, with its Asian Committee playing a specially dynamic role in copyright protection. A new Singapore so-

easier for writers to join. There is a dilemma in this which is that PRS exists to make it possible for professionals to make a living. In some ways we could operate more effectively if we didn't have the 8C per cent of members whose PRS income is very small.

On the other hand we have to keep our doors open. We have a duty to the unsuccessful, not least because some of them may become the successful writers of tomorrow.

MW: Two issues which seem to be perennial sources of argument are the PRS method of distribution and the Society's alleged bias towards classical composers at the expense of the pop writers.

MF: To find a satisfactory basis



A BOEING 727, a clothes shop and the hovercraft ... disparate entities, but they all have something in common: their music tends to be unlicensed

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75 years of the PRS

1914

The Performing Right Society Ltd is formed. The American Society of Composers, Authors and Publishers (ASCAP) is established in the US.

1923

PRS membership reaches 500. The first licence to the BBC is issued.

1926

Leslie Boosey (chairman 1929-66) joins the board of directors. Foundation of CISAC, the international federation of authors' societies.

1934

A court case against Hammond's Brewery establishes PRS's right to payment for the public performance of radio broadcasts. New members include Noel Coward and A P Herbert.

1936

Among new members are Benjamin Britten, Eric Maschwitz and Jack Payne.

1944

PRS membership reaches 2,000.

1947

Gross income exceeds £1m.

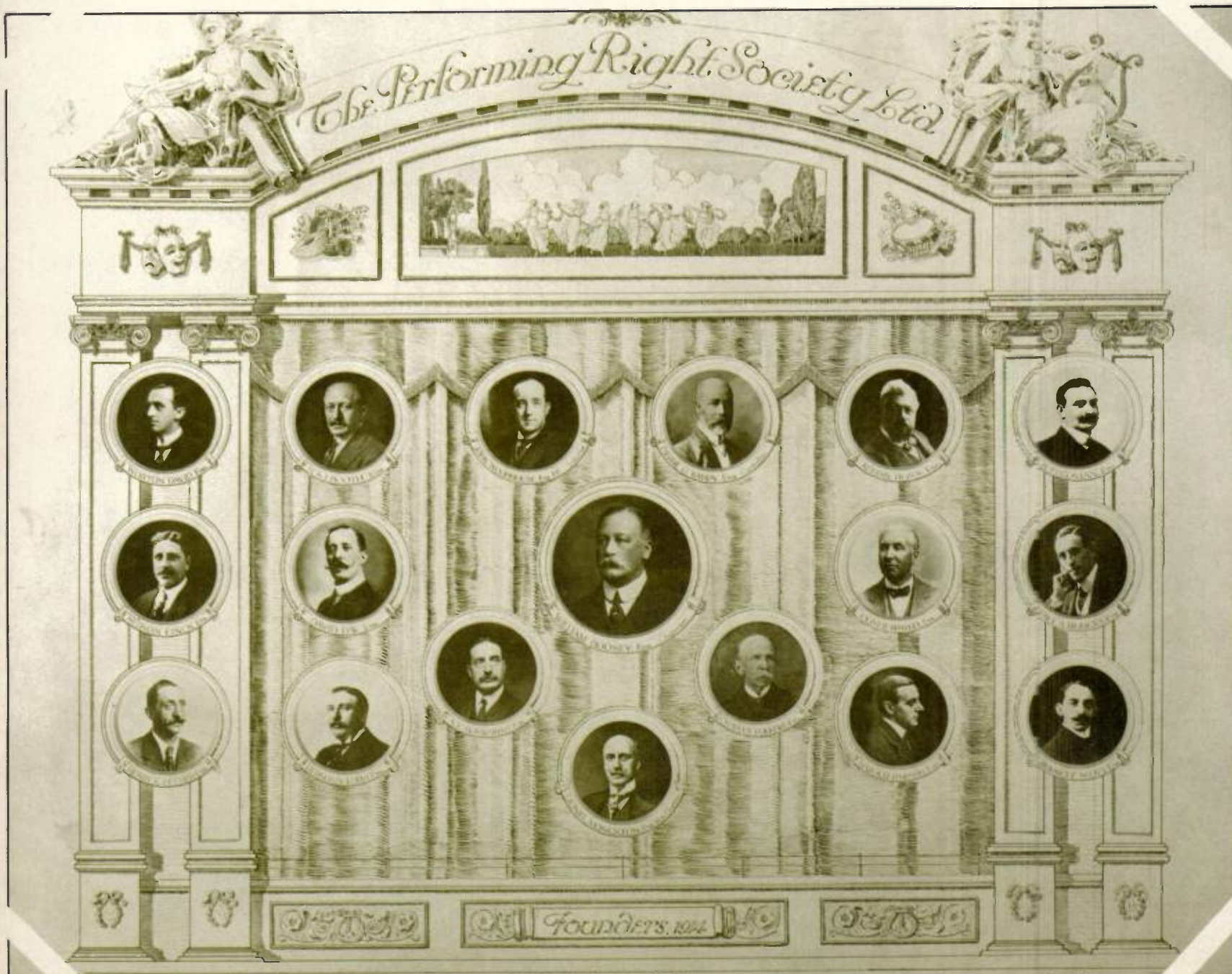
1952

New members include Charles Chaplin, T S Eliot and Harry Morimer.

1957

The Copyright Act 1956 comes into force, establishing the Performing Right Tribunal. Its first decision fixes the tariff for commercial dance halls. New members include Lionel Bart, Humphrey Lyttelton and George Martin. Membership reaches 3,000.

TO PAGE 14 ►



CURTAIN UP on the PRS ... the founding members of 1914

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► FROM PAGE 12



1963

Among new members are John Lennon and Paul McCartney. The tribunal approves PRS rates for bingo sessions in cinemas, ballrooms, etc.

1964

PRS is 50. Gross income reaches £5m. Mick Jagger and Keith Richards are new members.

1966

The first PRS computer is installed. New members include Howard Blake and Ringo Starr.

1971

The Queen's Award to Industry for export achievement is given to PRS as income tops £10m. New members include Mike Batt, Phil Collins and Trevor Lyttelton.

1973

PRS welcomes Joan Armatrading, David A Stewart and Trevor Wishart into membership.

1977

The 10,000 member mark is reached and a Dublin office is opened. Adam Ant, John Betjeman, Kate Bush and Victoria Wood join PRS.

1982

New members include Annie Lennox and Boy George.

1983

Vivian Ellis becomes president with Roger Greenaway as chairman.

1987

Ron White is elected chairman as the new Copyright Bill is introduced into Parliament.

1989

PRS is 75. Annual gross income now exceeds £100m.



FROM LENNON to Lennox ... John joined in 1963 and Annie in 1982



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ALL BOYS MUSIC

No.1 PUBLISHERS*
CONGRATULATES

TOP · 75 · SINGLES

19-3-89

The Week	Last Week	Wks on Chart	Title	Artist (Producers)	Publisher	Label	# (I2)	Number (Distributor)
1	3		TOO MANY BROKEN HEARTS	Jason Donovan (Stock/Aitken/Waterman)	All Boys Music	PWL PWL T 32 (P)		
2	NEW		LIKE A PRAYER	Madonna (Madonna/Patrick Leonard)	Webo Girl	Sire W 7539(T) (W)		
3	3	4	HELP	Bananarama-LaNoNeeNeeNooNoo (Stock/Aitken/Waterman)	Northern	London LON T 222 (F)		
4	4	4	THIS TIME I KNOW IT'S FOR REAL	Donna Summer (Stock/Aitken/Waterman)	All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)		

STOCK AITKEN WATERMAN
No.1 WRITERS & PRODUCERS

TOP · 75 · SINGLES

25-3-89

The Week	Last Week	Wks on Chart	Title	Artist (Producers)	Publisher	Label	# (I2)	Number (Distributor)
1	2		LIKE A PRAYER	Madonna (Madonna/Patrick Leonard)	Warner Chappell Music	Sire W 7539(T) (W)		
2	1		TOO MANY BROKEN HEARTS	Jason Donovan (Stock/Aitken/Waterman)	All Boys Music	PWL PWL T 32 (P)		
3	4		THIS TIME I KNOW IT'S FOR REAL	Donna Summer (Stock/Aitken/Waterman)	All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)		
4	NEW		STRAIGHT UP	Paula Abdul (Elliot Wolf/Keith Cohen)	Virgin Music	Sire/Virgin SBN(T) 111 (F)		
5	15		KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler (Jazzie B/Nellie Hooper)	Virgin	10/Virgin TEN(T) 263 (E)		
6	3		HELP	Bananarama-LaNoNeeNeeNooNoo (Stock/Aitken/Waterman)	Northern	London LON T 222 (F)		
7	7		CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine (Emilio/The Jerks)	SBK	Epic 651444 7 (651444 B) (C)		
8	21		PARADISE CITY	Guns N' Roses (Mike Clink)	Warner Chappell Music	Geffe GEF(T) 50 (W)		
9	5	11	STOP	Sam Brown (Pete Brown/Sam Brown)	Rondor Music/Wayblue	ARM AM(T) 440 (F)		
10	12		I'D RATHER JACK	The Reynolds Girls (Stock/Aitken/Waterman)	All Boys Music	PWL PWL T 25 (P)		

ON SETTING EVEN MORE RECORDS

TOP · 75 · SINGLES

1-4-89

The Week	Last Week	Wks on Chart	Title	Artist (Producers)	Publisher	Label	# (I2)	Number (Distributor)
1	3		LIKE A PRAYER	Madonna (Madonna/Patrick Leonard)	Warner Chappell Music	Sire W 7539(T) (W)		
2	1		TOO MANY BROKEN HEARTS	Jason Donovan (Stock/Aitken/Waterman)	All Boys Music	PWL PWL T 32 (P)		
3	3		THIS TIME I KNOW IT'S FOR REAL	Donna Summer (Stock/Aitken/Waterman)	All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)		
4	4		STRAIGHT UP	Paula Abdul (Elliot Wolf/Keith Cohen)	Virgin Music	Sire/Virgin SBN(T) 111 (F)		
5	5		KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler (Jazzie B/Nellie Hooper)	Virgin	10/Virgin TEN(T) 263 (E)		
6	8		PARADISE CITY	Guns N' Roses (Mike Clink)	Warner Chappell Music	Geffe GEF(T) 50 (W)		
7	7		CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine (Emilio/The Jerks)	SBK	Epic 651444 7 (651444 B) (C)		
8	6		I'D RATHER JACK	The Reynolds Girls (Stock/Aitken/Waterman)	All Boys Music	PWL PWL T 25 (P)		
9	9		HELP	Bananarama-LaNoNeeNeeNooNoo (Stock/Aitken/Waterman)	Northern	London LON T 222 (F)		
10	10		I BEG YOUR PARDON	Kon Kan (Barry Harris)	Lowery/Warner Chappell	Atlantic A 894(T) (W)		
11	11		INTERNATIONAL RESCUE	We've Got A Fuzzbox ... (Andy Richards)	Warner Chappell/Southern	WEA YZ 347(T) (W)		
12	9	12	STOP	Sam Brown (Pete Brown/Sam Brown)	Rondor Music/Wayblue	ARM AM(T) 440 (F)		
13	33		ETERNAL FLAME	Bangles (David Sigerson)	SBK Songs/Warner Chappell Music	CBS BANGS(T) 5 (C)		
14	27		DON'T BE CRUEL	Bobby Brown (L.A./Babyface)	Warner Chappell Music	MCA MCA(T) 1310 (F)		
15	24		PEOPLE HOLD ON	Coldcut feat. Lisa Stansfield (Coldcut)	Big Life/Black & Gilbert	Ahead Of Our Time CCUT 5(T) (U/RT)		
16	34		I HAVEN'T STOPPED DANCING YET	Pur & Mids (Stock/Aitken/Waterman)	Old Eye Music/Buckwheat Music	PWL PWL T 23 (P)		
17	18		SLEEP TALK	Alyson Williams (Ahrn Moody/Vincent Bell)	Island/Rush Groove	Def Jam 654656 7 (12-454656 B) (C)		
18	11	10	LOVE CHANGES EVERYTHING	Michael Ball (Andrew Lloyd Webber)	Really Useful Music	Really Useful/Polydor RUR(T) 3 (F)		
19	16		ONE MAN	Chanelle (Shaw/Hedge/Harbert/Milan)	Warner Chappell Music	Cooltempo/Chrysalis COOL(T) 182 (C)		
20	15		LEAVE ME ALONE	Michael Jackson (Quincy Jones/Michael Jackson)	Warner Chappell	Epic 654672 7 (12-454672 B) (C)		

'WE'RE A DANCING NATION'

*MUSIC WEEK SURVEY FOR 1988
JOINT No.1 INDIVIDUAL PUBLISHER

How 1988 figured out

WHILE MANY in the publishing industry will be reaching for their abacus to add together the market shares of the companies at three and five in the individual section, the spotlight should first fall on All Boys Music, which features in the first tie ever recorded in *Music Week's* year-end statistics.

The figures are calculated on the Gallup chart panel sales of the A-sides of the 250 top singles of 1988 and All Boys, the publishing arm of the PWL hit factory had six of the top 30. In contrast, Warner, Chappell, achieved its first place through the strength in depth of its massive catalogue. In a year when old songs provided a surprising number of big hits, Warner-Chappell, like other back catalogue proprietors such as EMI and SBK, prospered.

OK then, let's do the sums. If EMI and SBK had been merged in

1988, as they expect to be in the second half of this year, they would, at 14.1 per cent, easily come first. With a joint roster of writers stretching from the Isley Brothers to Enya, the merged company will be one to beat this year.

Prominent among the rest throughout the year were Virgin and MCA. Without any catalogue depth to fall back on, Virgin once again gave an impressive performance, while MCA made what many regarded as the signing of the year in Fairground Attraction.

The top two copyrights in those lists, however, were controlled by publishers outside the top six. Mistletoe And Wine belonged to Southern Music (Patch Music), the only publisher in the frame not to be affiliated to a record company. And 1988's second best-seller, The Only Way Is Up, came from Malaco writers Jackson and Henderson, published by BMG.

In the corporate sphere, Warn-

er-Chappell came out the clear winner, although the combination of EMI and SBK would again have pipped it, albeit by the smaller margin of 17.6 to 15.9. Although dropping to fifth, the successes of its 10 Music subsidiary gave Virgin added market share. Lower down the list, Island Music, subject of the year's longest-running "for sale or not for sale?" saga, occupied tenth place, thanks mainly to the exploits of U2 and other writers signed to Blue Mountain (which never was for sale).

Finally let's hear it for The Others. In a year when the top 12 record companies mopped up all but 13.5 per cent of singles sales, over a quarter of the corresponding publishing remained outside the control of the leading corporate firms. Led by such companies as Sonet-Musical Moments with Erasure and Big Life with Yaz, there was still room for the good little 'un.

1895 - *First Moving Picture*

1914 - *The Birth of PRS*

1984 - *The Creation of Filmtrax*

1989 - *75 Glorious Years*

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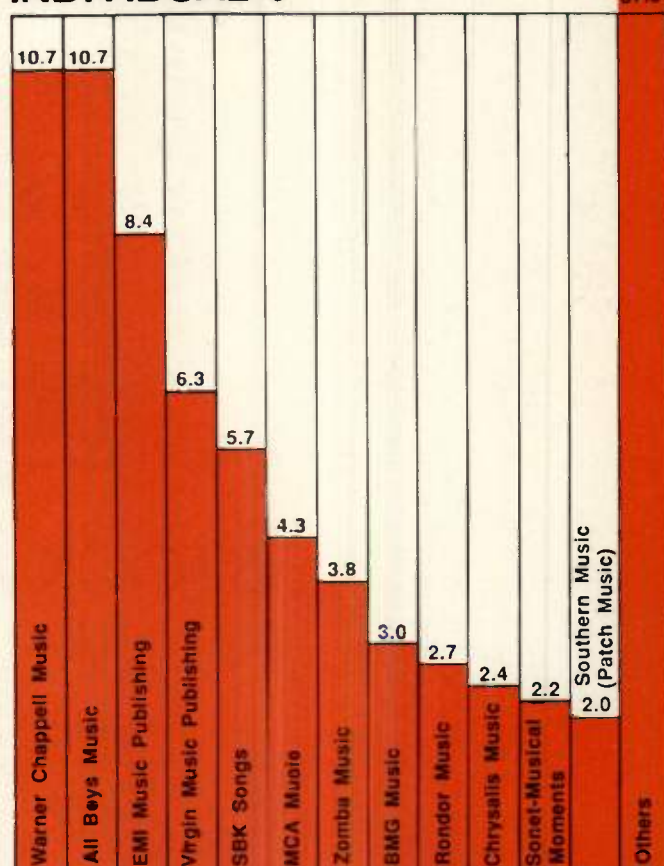
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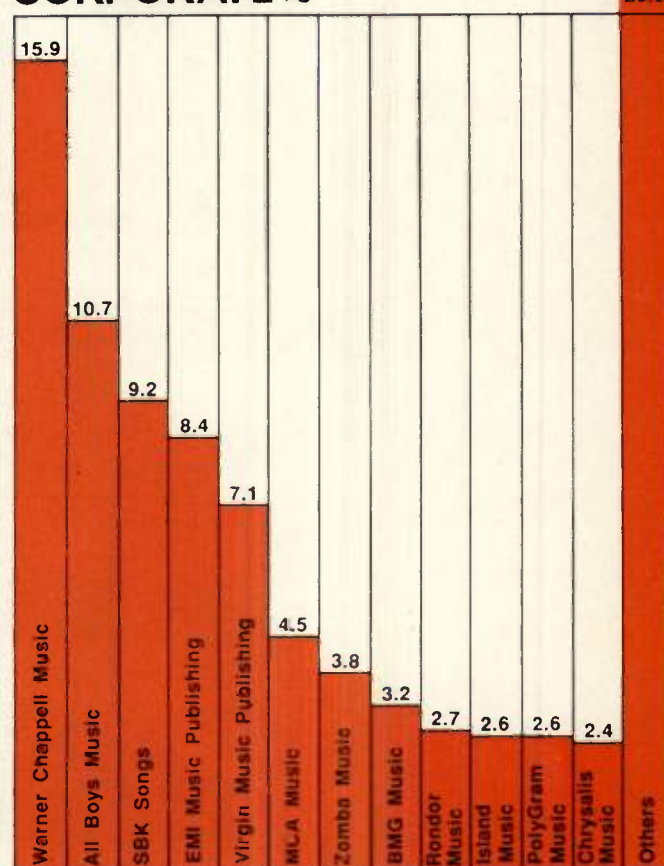


CHART PERFORMANCE

WRITERS

- | | |
|-------------------------|---------------------|
| 1 Stock Aitken Waterman | 6 Jackson/Henderson |
| 2 The Brothers | 7 Cordell |
| 3 Clarke/Bell | 8 Masser/Goffin |
| 4 Stewart/Paul/Strachan | 9 Nevin |
| 5 Tennant/Lowe | 10 Lennon/McCartney |

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'Mr K-tel' re-enters fray with Dino

A NEW company formed by the man known as the K in K-tel is set to enter the competitive market of TV advertising.

Raymond Kives, who helped start K-tel, worked for the company for 22 years — including a seven-year spell as president — before setting up the R-Tek Corporation in Canada in 1985.

He then bought a number of companies in Germany, Australia and other countries with affiliates in the US and Ireland. Now he feels the time is right to expand into the UK with Dino Entertainment.

"Although I never started in England until this year, we were very involved in licensing TV promotions companies here like Stylus and Telstar," says Kives.

"It was always our intention to set up a company here but we

TO PAGE FOUR ►

● THE RECORDS placed in positions 27 and 49 were inadvertently transposed in last week's singles chart. Don't Be Cruel by Bobby Brown should have appeared at 27, while Rick Astley's Hold Me In Your Arms should have been at 49. We apologise for any inconvenience caused by this error.

EMI/Chrysalis insist: 'Wright keeps control'

A DECLARATION of independence is being made by Chrysalis in the wake of the agreement that will see EMI acquire half of the record company.

Both sides of the deal are adamant that Chris Wright's company will continue to go its own way — both financially and creatively.

Says EMI Music Worldwide president Jim Fifield: "We understood from the start that we are interested in keeping Chrysalis independent from EMI."

"The intention is to have a supervisory board to deal with policy issues and financial limits — but operating responsibility will clearly rest with Chris Wright and his

management team."

Fifield adds that one of the attractions of the deal is the resulting involvement with an independent A&R source and that it is in EMI's interests to exert no influence on Chrysalis's creative decisions.

"A&R, promotion, marketing, the look of the company and the way it represents itself to the creative community and to the retailers will all rest with Chris Wright," he comments.

The supervisory board will consist of four representatives from each company and, though he says the organisation is at an early stage, Fifield maintains there will be no chairman with a casting vote.

Stylus shares are up for grabs

A BUYER is being sought for the issued share capital of TV merchandising company Stylus Music.

Much of the equity is currently owned by finance houses who now want to divest themselves of their holdings.

A letter from Lloyds Merchant Bank circulated among the finan-

cial community states: "Lloyds Merchant Bank has been requested by the shareholders of Stylus Music Limited to seek a purchaser for the whole of the issued share capital of Stylus."

A statement promised by Stylus had not been received by MW at press time.

INSIDE



Dance chart 13
Airwaves: Wembley goes for

Police swoop on West End store 3
New product 3
Obie attacks hardware sector 4
Frontline: A new indexing system — made by a dealer for dealers 6
Country: Cash heads Route '89, reviews plus chart 10
Singles, album charts 11, 26
A&R: Moore gets merrier, heart to heart with Soul II Soul; the World DJ Mixing Championships and Brother Beyond live, plus Dance, Hamilton, Tracking and reviews (The Stray Cats' album pictured) Starts 12

radio contact 14
Airplay action; CD chart 14
Heavy metal chart 17
US charts 20
The Other Chart 21
Feature: The Political Song Festival in Berlin 23
Indie chart 24
Classical: Virgin Classics celebrates its first anniversary 25
Music video: A look at the new Chart Show; reviews and chart 28
Publishing: Three decades of Charles Koppelman 34
Diary: Dooley 35
MW Directory Update Special insert

MCPS left standing in Euro royalty race

THE UK's mechanical rights body is in danger of coming last in the race to win lucrative contracts for the pan-European collection of royalties.

WEA and EMI are poised to join their fellow multinationals in paying record royalties to writers and publishers by means of central li-

censing, but both are reported to have chosen Continental organisations with which to make a deal. This will leave the UK's Mechanical Copyright Protection Society out in the cold.

It is understood that WEA has approached GEMA in Germany and EMI is in preliminary dis-

cussions with SACEM in France with a view to securing deals similar to those already agreed by Holland's STEMRA with both Polygram and CBS, and the GEMA-BMG contract which is nearing completion.

The BMG deal is subject to acceptance of its terms by British publishers, whose royalties have so far been excluded from the central licence. The terms have recently been discussed between GEMA and the Music Publishers Association, whose council met to consider them last week. MPA president Frans de Wit says that there are "positive developments in the BMG-GEMA situation" but he is unwilling to predict a date at which the MPA will permit UK royalties to be paid via GEMA.

TO PAGE FOUR ►

The deal: EMI gets half, Chrysalis gets £46.2m cash

THE ASKING price for 50 per cent of Chrysalis Records is marginally higher than had been expected by the music industry. It was anticipated that the transaction would be done for some £40m, but the real figure is £46.2m more.

That sum will be presented in cash and a further amount of up to £14.6m will be due dependent on profit and volume growth over the next four years.

EMI also has an option to acquire the other half of Chrysalis after March 1999, with the rider that poor trading could mean that it takes up the option at an earlier date. Similarly, Chrysalis could, after March 1996, require EMI to purchase its interest.

The deal covers only Chrysalis's record operations and excludes its publishing arm and other, non-music business interests.



CHRIS WRIGHT: problem solved

Wright admits that, for Chrysalis, the link with EMI will solve many problems. "We were getting to the point, particularly with the label in the US, where people were concerned as to what the long-term health and viability of the company was."

"This was obviously impacting on our ability to trade in the marketplace."

"This deal enables us to go out in the marketplace to acquire talent and we will have the financial power to do just that."

It is proposed for the two com-

TO PAGE FOUR ►

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● **HURRAH!** (above) are touring throughout April and May to support the release by Arista of their second album, *The Beautiful*.

● **THE COMMODORES** are playing 15 dates in April to coincide with the release on Monday (3) of their new album on Polydor, *Rock Solid*.

● **4AD** is releasing an album from The Pixies, *Doolittle*, on April 17 to tie in with the band's 19-date tour.

● **EPIC** is releasing a single, *Liar's Rose*, from Tammy Wynette (below) this week to tie in with her performance at the Wembley country festival. An album is set to follow in April.

MUSIC WEEK



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Savage reveals six-track, one side single

SAVAGE RECORDS is releasing a one-sided six-track single this week as a special promotion for the label's rock acts.

The single will have a suggested retail price of 99p and at 100 selected stores across the UK between March 28 and April 4, the single will be played between 12 noon and 2pm.

The single features three artists and as part of the promotion Savage will be putting a full page ad in *Sounds* on March 28.

Police swoop on West End record store

Court conviction halts trade in stolen CDs

A TRADE in stolen compact discs has been halted by police, an action which involved the arrest of staff at a West End record store.

Only one man was charged in connection with the case, however. Cyril Offiah — brother of Widnes rugby league player Martin Offiah — was convicted by a majority verdict at Southwark Crown Court of handling 25 stolen CDs. He was given a 12-month conditional discharge.

The court heard that Offiah claimed he had not known the tapes were stolen and said he had bought them from "a guy in an East End, Commercial Road pub".

Charles Vaudin, prosecuting, said police pounced on Offiah after they had seen him and another man making a deal with staff

at the Cheapo, Cheapo shop in Rupert Street, London.

He went on: "Offiah was seen to show a bag containing a number of CDs to the man behind the desk. They were emptied on to the counter and staff were seen to undo the cellophane on the discs.

"Money changed hands and officers saw the wad go from staff to Offiah. Everyone involved was immediately arrested and taken to the police station."

Counsel added that the discs included material from Michael Jackson, Bon Jovi and Belinda Carlisle.

Filmtrax unveils Novello label

FILMTRAX, OWNER of the wide-selling 100 Greatest Classics series, is launching another classical label in April. Called Novello Records, it follows the acquisition of the famous classical publisher, Novello, and will feature on some of its Novello composers.

"We want to make Novello Records a label of musical worth," says

Christopher Todd Landor, classical label manager, Trax Records. The first six titles — four new recordings and two historical reissues — will be available on all three formats by April 1.

It will be a full-price label with dealer prices £6.05 for CD and £4.24 for LP/tape.

Distribution is by BMG.

Wembley Group trebles profits

THE WEMBLEY Group has reported pre-tax profits for 1988 of £7.1m — an increase of nearly £5m on the previous year's results.

Not included in the figures are two payments of more than £4m each relating to property leasing and sales.

The group, responsible for concerts at the Wembley complex, claims to have broken the world

record for aggregate attendance at one venue when more than 1/2m people saw Michael Jackson's seven concerts.

There were a total of 12 concerts in the stadium last year and a spokeswoman says that although only Cliff Richard's appearance has been confirmed to date, there are another six concerts provisionally booked. Two of these will "be confirmed shortly," she says.

BMG confirms classical reshuffle

THE APPOINTMENT of Peter Battershill as the new classical marketing manager, BMG Classics, has been confirmed. But Keith Shadwick, who looked after both jazz and classics, has been retained on a consultancy basis.

"Peter has a wealth of experience in matters classical having previously worked at Conifer and Chandos Records," says Gareth

Harris, senior director, BMG Enterprises.

"The company's commitment to classical music has been well documented and the necessity to develop new artists and market their careers with expertise is the goal that has been set for both Peter and BMG Classics."

Battershill says: "I am glad to be here. It is an enviable challenge."

Shadwick will assume a marketing consultancy role, initially working on the worldwide exploitation of RCA's jazz catalogue. "The renewed interest in jazz can be currently witnessed by the rise of new young stars," comments Harris. "The RCA catalogue has extensive jazz repertoire that will be marketed through the Bluebird and Novus labels."

Directory

RECENT MOVES: New Note Distribution to Unit 2, Orpington Trading Estate, Sevenoaks Way, St Mary Cray, Orpington, Kent BR5 3SR. Telephone and fax numbers are unchanged... Ay Jay Productions to 1 Bulwer Road, New Barnet, London EN5 5JD (01-441 2195)...

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Obie knocks hardware's tape levy 'indifference'

THE UK's music hardware industry has been attacked for not giving record companies sufficient support in fighting for their rights.

Hi-fi retailers and manufacturers are being accused of adopting a dog-in-the-manger attitude over last year's battle for a blank tape levy and other protections within the Copyright Act.

Speaking to a meeting of the Television & Radio Industries Club, PolyGram chairman Maurice Oberstein said: "We felt a lack of empathy from the hardware side when the Copyright Bill was going through Parliament."

Pointing to what he said was the £200m the record companies invested each year in creating new music, he stated: "We like to be looked upon as equals by you people."

"We would rather you did not take the dog-and-manger attitude as happened during the passage of the Copyright Bill. You should have realised that a blank tape levy was not going to destroy your business and hurt your family and children and prevent you from enjoying your holidays in Majorca."

Earlier, Oberstein had appealed for both sides of the music industry

to work for common goals, saying that software and hardware interests needed each other.



OBERSTEIN: 'WE should be equals and partners'

Four charged following latest BPI piracy raid

THE TRUE extent of the BPI's latest anti-piracy raid in Hertfordshire is coming to light this week.

At the raid in Buntingford, eight duplicating machines were seized along with 13,000 cassettes and approximately 200,000 inlay cards. The anti-piracy unit says indications from the seizure suggest that the pirates were manufacturing around 170 titles.

The raid followed a lengthy investigation by the APU and during the operation the unit was assisted

by police from No 5 regional crime squad in Brentwood and Bishop Stortford CID.

Unit co-ordinator Tim Dabin says he is delighted with the outcome. "It was a long-term investigation and we are pleased that we have eventually come up with a result at a factory that was capable of producing about 5,000 to 10,000 tapes a week," he says.

Four men have been charged in connection with the illegal operation.

Dealers get their first chance to try out EROS

DEALERS WILL have their first opportunity to get hands-on experience of the new Electronic Record Ordering System when the EROS roadshow gets under way this month.

A large trailer van equipped with three EROS machines will visit 14 cities across the UK to give demonstrations of the new system which was set up by PolyGram, EMI and BMG.

The roadshow begins at the Crest Hotel, Erskine Bridge on April 17 followed by: Dalhousie Castle, Edinburgh (18); Newcastle Moat House (19); Harewood House, Leeds (20); Manchester United Football Club (21); National Motorcycle Museum, Birmingham (May 2); Stapleford House, Melton Mowbray, Leicestershire (3); Cambridge Post House, Hilston, Cambridge (4); Brentwood Moat House (5); Webbington Hotel, Axbidge, Bristol (8); Reading Moat House,

Oxford (9); Spiders Web Hotel, Watford (10); Croydon Post House (11) and Crest Hotel, Eastleigh or Holiday Inn, Portsmouth (12).

Growth markets help boost Woolies' profit

WOOLWORTHS STORES achieved an 11.3 per cent rise in profits to £50.2m in the year to the end of January.

Overall, the group's parent company, Kingfisher, made a £175.3m profit, a rise of 29.5 per cent compared with the previous 12 months. Chief executive Geoffrey Mulcahy says he attributes the success to "targeting attractive growth markets, building market leadership and managing costs".

Andry to join WEA

WEA IS continuing its thrust into the classical market by appointing former EMI Music Worldwide director Peter Andry.

Andry, due to become a part-time consultant after more than 20 years with EMI, is to become

WEA's senior vice president — classical repertoire from April 3.

WEA international chairman Ramon Lopez says Andry's classical experience and A&R knowledge will make him particularly valuable to the company.

'Mr K-tel'

FROM PAGE ONE

were waiting for the right situation. We wanted a product with a difference."

That product is The California Raisins — cartoon characters that originated from ads for the food of the same name. A single and album will be the end product of Dino's first TV campaign.

Kives says the company plans to release an album every four to six weeks of product ranging from current pop and dance material to cartoon characters The Chipmunks. It will be distributed by PolyGram.

But he says Dino has no intention of turning the TV merchandising market into a brawl. "We are not trying to fight the other guys like Stylus and Telstar. We are trying to find a gap in the market," he says.

"The edge we have on the others is that we are an international company. But the reason that the market is so competitive is because major record companies are also heavily involved now."

"The day of the conventional TV advertiser is going because with the big record companies involved, other companies have to have completely different products since they don't have such easy access to current repertoire," says Kives.

He is confident that Dino will soon find its own niche. He intends to market videos as well and also use the UK as a test area before marketing artists in other countries.

"The TV advertising market in the UK is probably the best in the world. It has a huge concentration of people in a very sparse market. The people are inclined to buy specialist product and the British seem to collect things, like records, more than any other race in the world," says Kives.

K-tel is now headed by Kives' cousin Philip Kives and he sees the situation as friendly competition.

CDs down again at PolyGram

POLYGRAM IS introducing another round of compact discs price cuts from April 1.

In addition to reductions on single discs (MW, March 11), the company is to drop the dealer price on double-CD sets.

Full-price pop product is going from £13.98 to £10.35 and mid-price pop from £9.78 to £6.99.

EMI/Chrysalis

FROM PAGE ONE

panies to share some administrative services — such as security and computer operations — but Wright and Fifield say this will not lead to any job losses.

More details next week.



WRIGHT AND Fifield shake hands on the deal, watched by (from left) Chrysalis executive vice president Joe Kiener, EMI international director of business affairs Guy Marriott and president of Chrysalis international Doug D'Arcy.

MCPS standing

FROM PAGE ONE

Meanwhile, the PolyGram-STEMRA central licensing scheme is reported to be suffering massive teething problems with an estimated £50m in record royalties unable to be distributed because of problems with copyright ownership information. De Wit comments that it is unclear whether the fault lies with PolyGram or STEMRA but he adds that the MPA is fully aware of the problem and is ready to take positive action.

"Although we support positive li-

censing, we allowed the deal to go through on the basis that copyright owners would not be negatively affected in economic terms," he says.

Meanwhile, MCPS is not in a strong position to bid for central licensing contracts until the formulation and acceptance of a new membership agreement which it intends to present to UK publishers. The draft agreement, due to be presented for approval to the MPA council at its April meeting, would give MCPS a mandate to conclude binding agreements with record companies or the BPI on behalf of all copyright owners in musical works.

World BRIEFING

WASHINGTON: The Recording Industry Association of America has come up with some interesting results in its statistical overview of 1988. In its consumer profile it remarks that the most regular customers under 35 are in the 15-19 age group with one of the least regular being the 30-34 age group. Also, 80 per cent of buyers were white with only 12 per cent black. 57 per cent were male with 43 per cent female. In terms of anti-piracy activity, the number of referrals rose from 682 in 1986 to 1,077 in 1987. Seizures included 1m plus inlay cards, 29,500 reels of tape and 37,000 finished counterfeit cassettes. There were 15 arrests made.

PARIS: The French music festival Le Printemps de Bourges is set to take place April 1-9. The line-up includes Stevie Wonder, Kool & The Gang, Womack & Womack and The Pogues. There will also be a house evening and a number of French acts. The event will be broadcast live every afternoon on the radio to north America, Europe, Africa and south east Asia.

MOSCOW: Andrew Lloyd Webber's Requiem has made its debut in Russia with three nights at the Tchaikovsky Concert Hall. Webber's name was first known in Russia through Jesus Christ Superstar which was never released in the country but was widely available via home taping.

MADRID: In 1988, the Spanish record industry sold 45.2m units which made it the second best year in the industry's history. Sales totalled about \$329m which is a 20 per cent improvement over 1987. This was helped by a 121 per cent increase in compact disc sales to 2.5m units and a 19 per cent increase in LP sales to 17.8m units. There was also a 12 per cent increase in cassette sales to 23.3m units. There was a big fall in the singles market though, with sales slumping by 56 per cent to 365,000 units. 12-inch singles fell 10 per cent to 1.2m.

JOHANNESBURG: South Africa's first non-racial record industry awards were held this month and were jointly sponsored by the OK Bazaar retail chain store and one of the state-run TV channels. There were 12 categories of which eight were won by black artists.

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Linking up with computer logic

R E P O F
T H E W E E K

WHEN EX-NURSE Carol Sullivan opened Newbury Record Centre a year ago she had all the experience necessary to know what a customer wants — she was a punter herself. And one thing she was sure about was that everyone likes efficient service particularly when it comes to tracking down the record that you seek.

"When I opened the shop I assumed that *Music Master* was the bible but on many occasions when I used it to order things it was incorrect," says Sullivan.

"I also realised that in many cases ordering a record can take a very long time and I just thought there must be some way of getting round that. I wanted to offer a special service in ordering.

"I felt strongly that there must be a way of getting the information system computerised and through that be able to keep in contact with someone at record companies and keep the information up to date. Therefore, the customer will get exactly the details they need.

"Naturally, I then had the idea of linking it to the BPI so that we could also supply the chart because in the past I have often not been able to get hold of it until Thursday," says Sullivan.

Her next step was to contact about 30 computer consultants to

'I realised that in many cases ordering a record can take a very long time and I just thought there must be some way of getting round that'

put her ideas to. Eventually, she found one that was willing to help her develop them.

"The basic idea that we developed was to have a dumb terminal on the shop counter just for information, but it can be linked on an order basis," says Sullivan.

She has already talked to a number of other retailers about the system and many believe that they would consider linking up to it as long as the major record companies were also taking part.

Sullivan is in the process of sending out information on the system — *Muzik Computer Update* — to all the major record companies and having meetings with them to

explain how it works.

The system will be linked to the British Telecom PSS network which means that all charges through it are considered local calls. Sullivan is also prepared to install lease lines so that the service will be free for the major companies.

"I have to convince the record companies because if one of them doesn't take part I don't think many people will be that interested," says Sullivan.

But one thing she had not planned on was EMI, PolyGram and BMG setting up its Electronic Record Ordering System. "It certainly came as a shock," she says.

"I had been planning my system for a long time and then one of the reps came in and said that someone was doing exactly the same thing. I certainly hadn't planned to be in competition with them."

In fact, Sullivan is due to meet EMI this month and discuss both projects and is anxious that a workable solution can be found.

Meanwhile, she is offering three options to prospective customers. Option one is a single terminal for an index system only which costs £425 plus £250 annual subscription.

Option two is an ordering system at £1,500 plus £250 subscription. Dealers may also want another terminal so that ordering can

be done at the rear of the shop and indexing done on the counter.

The final option is for dealers who already have a terminal and just want the interface kit and modem which costs £370 plus £250 subscription.

The system enables cross-referencing so that details can be found by simply entering the artist, album or single or similar basic information.

Record companies can input back catalogue information into the system free while other releases will cost £5 each. One charge covers all formats.

They will also have the opportunity to place computerised cds for particular releases that will be flashed on screen as soon as the terminal is switched on.

Sullivan has seven staff helping her set up the project which is based at the Newbury shop and her home in Basingstoke. She hopes to employ more people as the system takes off.

"It's very exciting at the moment and I'm confident that it will all go well," she says. "I know there are a lot of new releases all the time but I really don't think it should be that difficult to keep on top of the changes."

● For more details of *Muzik Computer Update*, telephone Newbury (0635) 31451.



MARK FINLAN is PRT's sales rep for central southern England and parts of the south coast.

He joined the company four years ago and previously worked for A&M and CBS Records as part of their regional promotions departments.

Finlan, who lives in Sutton Scotney, near Winchester in Hampshire, is married with two daughters and his hobbies include many sports which he enjoys both playing and watching.

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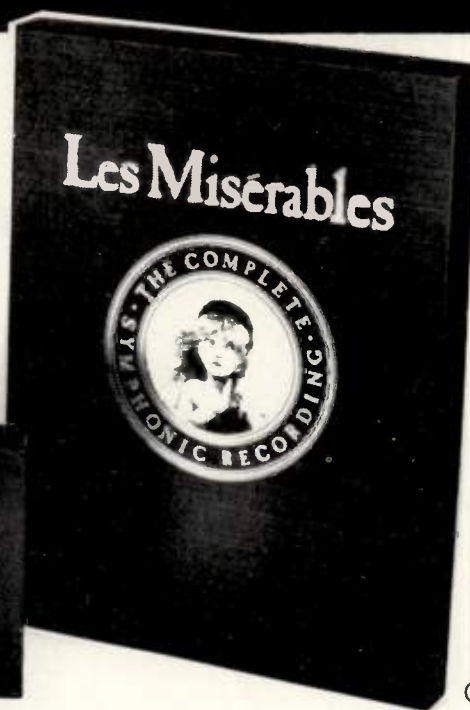
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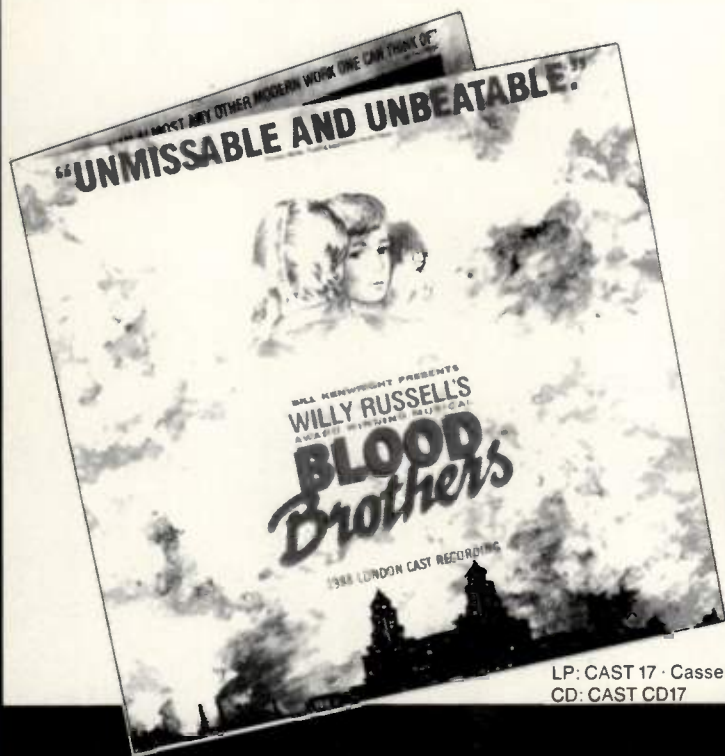
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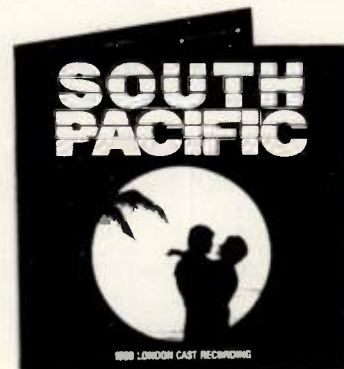


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Cash heads Route 89

by Dave Laing

JOHNNY CASH and Reba McEntire will be headlining the Country Music Association's Route 89 campaign in May.

Cash will be performing at four venues with his full US roadshow which features June Carter and John Carter Cash. The dates are Cambridge Corn Exchange (8), Nottingham Royal Centre (9), Glasgow SECC (11) and London Royal Albert Hall (13). Rodney Crowell will support Cash at all except the Cambridge concert.

London's Dominion Theatre is the setting on May 7 for the UK debut of MCA star McIntyre who appears with her American band. The concert, like other Route 89 shows, is promoted by Asgard's Paul Fenn.

Ten other artists will be taking part in Route 89 through personal appearances or live concerts.

TOP 10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 ANNIVERSARY - 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 3 GREATEST HITS
The Judds RCA PL89017 (BMG)
- 4 DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PL84422 (BMG)
- 5 THE VERY BEST OF JIM REEVES
Jim Reeves RCA PL89017 (BMG)
- 6 DIAMOND SERIES
Dolly Parton Diamond/RCA CD90108 (HON)
- 7 20 GOLDEN GREATS
Glen Campbell EMI EMTV2 (E)
- 8 VERY BEST OF DON WILLIAMS
Don Williams MCA MCG 4014 (F)
- 9 THE COLLECTION
Jim Reeves Collector CCSLP183 (BMG)
- 10 BEST LOVED FAVOURITES
Boxcar Willie RCA NL71946 (BMG)



K D LANG performs a burning rendition of the Roy Orbison classic *Crying* at Canada's recent Juno Awards. Lang held on to her tenure of best female country vocalist while also being elevated to best female vocalist per se. Lang is set to build on her Route 88 impact with a national tour rolling out on this year's campaign. The portents are good **KF**

● **MULTI-INSTRUMENTALIST** Charlie McCoy makes two London live appearances this week. He will be at the New Pegasus on Thursday (30) and The Borderline (1), McCoy's session credits include Elvis Presley and Bob Dylan as well as most leading Nashville artists.

REVIEWS

EARL THOMAS Conley's *Hits* and Keith Whitley's *Don't Close Your Eyes* are two value-for-money releases at mid-price timed for Wembley by Lee Simmonds at RCA. Both add extra tracks to their corresponding US releases and the Conley album is ideal for newcomers to one of the Eighties' most consistent and expressive hit-makers. As a former associate of Ricky Skaggs, Whitley's honky-tonk and bluegrass background will stand him in good stead with the New Country audience. **DL**

PINTO BENNETT and The Motel Cowboys are consolidating their UK popularity with a third album called *Pure Quill*, on P T Records. Bennett, who hails from Idaho, has a deft ability to balance, upbeat, poignant and occasionally epic material. That all of the songs possess a story adds to *Pure Quill*'s credibility and Bennett is about to

renew his assault on the US market where success has so far eluded him. Meanwhile there's still time to catch him on the last leg of his current UK tour. **KF**

THE TITLE track from the new album by female duo *Two Hearts*, also on P T Records, is picking up airplay. *Two Hearts, One Lover* is a good indication of what Ginny Brown and Tammy Cline serve up throughout, with their smooth vocals doing justice to solid songs such as *Midnight Girl*, *Sunset Town* and *I'll Be Faithful To You*. *Two Hearts*' stage show, which is an extension of their performances in the West End musical *Pump Boys And Dinettes* is on the road until the end of March. **KF**

TRAX MUSIC's *Big Country Classics Vols 6-10* are five more albums of US country number ones from the Fifties and Sixties. Six and seven contain many early gems like *Hank Snow's I'm Movin' On* and *Kitty Wells' original Honky Tonk Angel*. Trax has even got a *Presley* track (*I Forgot To Remember To Forget*) out of its distributor BMG. The Sixties volumes have more familiar crossover material from such singers as *Johnny Horton* (North To Alaska), *Leroy Van Dyke* (Walk On By) and *Bobby Goldsboro* (Honey). It's a pity about the lack of sleeve information and unimaginative design. **DL**

A FLURRY of release activity from Pickwick is capitalising on the spring resurgence of UK live events. Tanya Tucker and Tammy Wynette vie for attention on *Country Collection Volume Four*, and the selected artists — who also include George Jones, Janie Fricke and Marty Robbins — reflect a move to introduce a broader cross-section of talent into the series. *Country Stars* similarly travels the artist spectrum, featuring Patsy Cline, Waylon Jennings and Crystal Gale, while *Ricky Skaggs Live In London* captures his Dominion Theatre concert in 1985 and anticipates his return to these shores later in the year. **KF**

● **MANY THANKS** and best wishes to MW's long-serving country columnist John Tobler. Reviews this week are by Karen Faux and Dave Laing.

TOP • 20 • ALBUMS COUNTRY

1st April 1989

- 1 LYLE LOVETT & HIS LARGE BAND MCA MCG6037 (F)
Lyle Lovett C:MC6037/CD:DMCG6037
- 2 COPPERHEAD ROAD MCA MCF3426 (F)
Steve Earle C:MCFC3426/CD:DMCF3426
- 3 FROM THE HEART Telstar STAR2327 (BMG)
Daniel O'Donnell C:STAC2327/CD:TCV2327
- 4 BLUEBIRD Warner Bros 957761 (W)
Emmylou Harris C:9257764/CD:9257762
- 5 DON'T FORGET TO REMEMBER Ritz RITZLP0043 (SP)
Daniel O'Donnell C:RITZL0043/CD:RITZCD105
- 6 ONE FAIR SUMMER EVENING MCA MCF3435 (F)
Nanci Griffith C:MCFC3435/CD:DMCF3435
- 7 I NEED YOU Ritz RITZLP0038 (SP)
Daniel O'Donnell C:RITZL0038/CD:RITZCD104
- 8 SWEET DREAMS MCA MCG 6003 (F)
Patsy Cline C:MC6003/CD:-
- 9 OLD 8 X 10 Warner Bros WX162 (W)
Randy Travis C:WX162C/CD:K9254662
- 10 NEW LUCINDA WILLIAMS Rough Trade ROUGH130 (RT)
Lucinda Williams C:ROUGH130/CD:ROUGHCD130
- 11 ALWAYS AND FOREVER Warner Bros WX107 (W)
Randy Travis C:WX107C/CD:WX107CD
- 12 TWO SIDES OF DANIEL O'DONNELL Ritz RITZLP0031 (SP)
Daniel O'Donnell C:RITZL0031/CD:RITZCD107
- 13 RE STORMS OF LIFE Warner Bros 9254351 (W)
Randy Travis C:9254354/CD:9254352
- 14 LONE STAR STATE OF MIND MCA MCF3364 (F)
Nanci Griffith C:MCFC3364/CD:MCAD5927
- 15 BUENAS NOCHES FROM A LONELY... Reprise WX193 (W)
Dwight Yoakam C:WX193C/CD:WX193CD
- 16 PONTIAC MCA MCF3389 (F)
Lyle Lovett C:MCFC3389
- 17 SHADOWLAND Warner Bros WX171 (W)
K D Lang C:WX171C/CD:WX171CD
- 18 GUITAR TOWN MCA MCF3335 (F)
Steve Earle C:MCFC3335/CD:DMCF3335
- 19 RE WATER FROM THE WELLS OF HOME Mercury 8347781 (F)
Johnny Cash C:8347784
- 20 LITTLE LOVE AFFAIRS MCA MCF3413 (F)
Nanci Griffith C:MCFC3413/CD:DMCF3413

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This Week	Last Week	Wks on Chart	Title	Artists (Producers)	Publishers	Label	7" (12")	Number (Distributor)
1	1	3	LIKE A PRAYER	Maonna (Madonna/Patrick Leonard)	Warner Chappell Music	Sire W 7539(T) (W)		
2	2	5	TOO MANY BROKEN HEARTS	Jasan Donovan (Stock/Aitken/Waterman)	All Boys Music	PWL PWL(T) 32 (P)		
3	3	6	THIS TIME I KNOW IT'S FOR REAL	Danna Summer (Stock/Aitken/Waterman)	All Boys Music/EMI Music	Warner Brothers U 7780(T) (W)		
4	4	5	S'TRAIGHT UP	Paula Abdul (Elliot Wolff/Keith Cohen)	Virgin Music	Siren/Virgin SRN(T) 111 (E)		
5	5	3	KEEP ON MOVIN'	Soul II Soul feat. Caron Wheeler (Jazzie B/Nellie Hooper)	Virgin	10/Virgin TEN(X) 263 (E)		
6	8	3	PARADISE CITY	Guns N' Roses (Mike Clink)	Warner Chappell Music	Geffen GEF(T) 50 (W)		
7	7	8	CAN'T STAY AWAY FROM YOU	Gloria Estefan & Miami Sound Machine (Emilio/The Jerks)	SBK	Epic 651444 7 (651444 8) (C)		
8	10	6	I'D RATHER JACK	The Reynolds Girls (Stock/Aitken/Waterman)	All Boys Music	PWL PWL(T) 25 (P)		
9	6	6	HEL	Benca Rama-LaNaNeeNeeNooNoo (Stock/Aitken/Waterman)	Northern	London LON(X) 222 (F)		
10	17	5	I BEG YOUR PARDON	Kon Kan (Barry Harris)	Lowery/Warner Chappell	Atlantic A 8969(T) (W)		
11	13	6	INTERNATIONAL RESCUE	We're Got A Fuzzbox ... (Andy Richards)	Warner Chappell/Southern	WEA YZ 347(T) (W)		
12	9	12	STOP	Sam Brown (Pete Brown/Sam Brown)	Rondor Music/Wayblue	A&M AM(Y) 440 (F)		
13	33	7	ETERNAL FLAME	Bangles (David Sigerson)	SBK Songs/Warner Chappell Music	CBS BANGS(T) 5 (C)		
14	27	9	DON'T BE CRUEL	Bobby Brown (L.A./Babyface)	Warner Chappell Music	MCA MCA(T) 1310 (F)		
15	24	2	PEOPLE HOLD ON	Coldcut feat. Lisa Stansfield (Coldcut)	Big Life/Block & Gilbert	Ahead Of Our Time CCUT 5(T) (I/RT)		
16	34	2	I HAVEN'T STOPPED DANCING YET	Pat & Mick (Stock/Aitken/Waterman)	Old Eye Music/Buckwheat Music	PWL PWL(T) 33 (P)		
17	18	5	SLEEP TALK	Alyson Williams (Alvin Moody/Vincent Bell)	Island/Rush Groove	Def Jam 654656 7 (12"-654656 6) (C)		
18	11	10	LOVE CHANGES EVERYTHING	Michael Ball (Andrew Lloyd Webber)	Really Useful Music	Really Useful/Polydor RUR(X) 3 (F)		
19	16	4	ONE MAN	Chamelle (Shaw/Hedge/Herbert/Milan)	Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 183 (C)		
20	15	6	LEAVE ME ALONE	Michael Jackson (Quincy Jones/Michael Jackson)	Warner Chappell	Epic 654672 7 (12"-654672 6) (C)		
21	12	7	HEY MUSIC LOVER	S'pness feat. Eric & Billy (Moore/McGuire)	Warner Chappell Music	Rhythm King/Mute LEFT 30(T) (I/RT)		
22	NEW		FIREWOMAN	The Cult (Bob Rock)	Warner Chappell Music	Beggars Banquet BEG 228(T) (W)		
23	14	7	BLOW THE HOUSE DOWN	Living In A Box (Tom Lord-Alge/Dan Hartman)	Empire Music	Chrysalis LIB(X) 5 (C)		
24	21	4	ROUND & ROUND	New Order (New Order/Stephen Hague)	Be Music/Warner Chappell	Factory FAC 2637 (12"-FAC 263) (P)		
25	29	3	FAMILY MAN	Rochford (Mike Vernon)	PolyGram Music	CBS ROA(T) 5 (C)		
26	NEW		THE BEAT(EN) GENERATION	The The (Warne Livesey/Matt Johnson)	The The Music/10 Music	Epic EMU(T) 8 (C)		
27	20	6	CELEBRATE THE WORLD	Womack & Womack (Chris Blackwell/Gypsy Wave Banner)	Zomba Music	4th - 8'way/Island (12)BRW 125 (F)		
28	NEW		AMERICANOS	Holly Johnson (Andy Richards/Steve Lovell)	Warner Chappell Music	MCA MCA(T) 1323 (F)		
29	35	2	GOT TO GET YOU BACK	Kym Mazelle (Marshall Jefferson)	Virgo One/Kasim	Syncopate/EMI (12)SY 25 (E)		
30	40	2	MUSICAL FREEDOM (MOVING ON UP)	Paul Simpson feat. Adeva (Paul Simpson)	Warner Chappell Music	Cooltempo/Chrysalis COOL(X) 182 (C)		
31	19	9	I DON'T WANT A LOVER	Texas (Tim Palmer)	10 Music	Mercury/Phonogram TEX 1(12) (F)		
32	22	7	BELFAST CHILD	Simple Minds (Trevor Horn/Steve Lipson)	Virgin Music	Virgin SMX(T) 3 (E)		
33	NEW		BABY I DON'T CARE	Transvision Vamp (Zeus B. Held)	Cinepop Music	MCA TVV(T) 6 (F)		
34	NEW		CANYOU KEEP A SECRET? (89 Mix)	Brother Beyond (Phil Harding/Ian Curnow)	Songs Outside	Parlophone (12)R 6197 (E)		
35	37	2	ONLY THE LONELY	T'Pau (Roy Thomas Baker)	Virgin Music	Siren/Virgin SRN(T) 107 (E)		
36	25	8	EVERY ROSE HAS ITS THORN	Poison (Tom Werman)	Zomba Music	Enigma/Capitol (12)CL 520 (E)		
37	39	4	THE RATTLER	Goodbye Mr. Mackenzie (Mack)	Virgin Music	Capitol (12)CL 522 (E)		

Records to be featured on this week's Top Of The Pops

Panel Sales compared to last week -2% (WEEK 12)

TITLES A-Z (WRITERS)

After Midnight (Poulsen/Ottstad/Walke)	93	Just A Little More (Agbebe)	90
All My Love (Fernandez)	87	Keep On Movin' (Romeo)	5
Americanos (Johnson)	28	Last Of The Famous	
Anti-Social (Krell/Bornvinn/Pursey)	59	International Playboys The	
Baby I Don't Care (Sayer)	33	(Mormsey/Street)	86
Beethoven Generation, The	26	Leave Me Alone (Jackson)	20
Beauty's Only Skin Deep	53	Let The Good Times Rock	
(Whitfield/Holland)		(Timpert)	89
Bees Are Burning	48	Let's Go Round There (Farr/Lewis)	49
(Midnight Oil)		Like A Prayer (Madonna)	1
Belfast Child (Trod/Simple Minds)	32	Like Princes Do (Butler)	72
Big Bad John (No Troubles)	46	Look The (Gessle)	98
(Elly/Beggs/Howard)		Love Changes Everything	
Blow The House Down	23	(Lloyd Webber/Block)	18
(Hammond/Vergel)		Love In The Natural Way	
Blow The House Down	23	(Wide/Wilde/Wide)	41
(Lawrence/Lawrence/Healy)	83	Lucy Chorm (Babyface)	94
Can You Keep A Secret? (89 Mix) (Fry/White/White)	34	Mean Man (Lawless)	65
Can't Stay Away From You	7	Monkeys EP, The (Stewart/Ty)	62
(Estelari)		(Borge/Hart/1) Diamond	
Celebrate The World (D. Rue)	7	Monkey Gone To Heaven	
The Crypy Wave Banned	27	(France)	60
Cocoon (Elvine/Less)	81	Midnight Freedom (Moving On)	30
Crackers International (Clarke/Bell)	50	Up (Simpson/Brown)	30
Dancercama (Deville/James/Whitmore)	91	My Prerogative (Griffin)	37
Days Like This (Reid/Wilbury)	56	Nothing Has Been Proved	49
Don't Be Cruel (Babyface/L.A. Reid/Simmons)	14	(Tennant/Lowe)	39
Don't Shed A Tear (Schwartz)	14	Nuclear Rocket	95
Don't Tell Me Lies (Clasper/Lilington)	57	Of Course I'm Lying (Blum/Meier)	19
Don't Walk Away (Remix)	54	One Man (Clark/Munford)	40
Dreamin' (Montgomery/Paschall)	74	Only The Lonely (Decker/Rogers)	35
End Of The Line (Traveling Wilburys)	61	Ordinary Lives (Gibb/Gibb)	80
Eternal Flame (Hoffs/Steinberg/Kelly)	13	Paradise City (Guns N' Roses)	80
Every Rose Has Its Thorn	22	Paranoia 89 (Dudley/Jezak/Langan)	88
(Friedman/Michael/Rockett)	36	People Hold On (Block/Moore)	15
Everything Counts (Core)	58	Planet E (Toson Jr/Byrne/Eno)	64
Family Man (Rochford)	25	Ready For Love (Moore)	38
Feels So Good (Eddies/Alex/Samm/Mike)	63	Real Life, The (Kerr/Simple)	84
Fire Woman (Asbury)	22	Requiem (Mauze)	55
Duffy	22	Round & Round New Order	24
Free World (Chappell)	22	She's A Mystery To Me (Evans)	38
Free World (MacColl)	97	(Bono)	38
Golden Calf, The (McAloon)	85	Sleep Talk (Moody/Bell/Simmons)	17
Got To Get You Back	29	Something's Gotten Hold Of My Heart (Greenaway/Cook)	71
Got To Keep On (Pryce/Bonfield/Bolton/Memley)	52	Stop (Brown/Sutton/Brady)	12
Hard To Handle (Reading)	92	Strait Up (Walt)	79
Hell Jones	92	Take Me (Smith)	72
Hey Music Lover (Stewart)	21	This Is Skat (Longsy D)	67
Hold Me In Your Arms	73	This Time I Know It's For Real (Stock/Aitken/Waterman)	3
Hollow Heart (Vincent)	70	Too Many Broken Hearts	
Vincent	70	(Stock/Aitken/Waterman)	10
I Beg Your Pardon (Harris)	10	Turn Up The Bass (Tyree)	42
I Don't Want A Lover	31	Twins (Scarborough/Bates)	83
I Haven't Stopped Dancing Yet	16	Veronica (McCartney)	77
(Jones)	31	Vooodoo Ray EP (Simpson)	44
I'd Rather Jack (Stock/Aitken/Waterman)	8	Wages Day (Ross)	45
International Rescue (Dunne/Dunne/O'Neil)	42	Where Is The Love (McDonald/Selby)	100
Jane (Jones/Strat/Howard/Wood)	68	Wild Thing/Loc'ed After Dark (A) Young/Smith/Dike/Ross)	75
Jocelyn Square (Grant/Poterson)	51	You Could Be Forgiveness (McDonald/McAlinden)	76
		Your Love (Skinner/Jones/Goldston/Travers)	66

THE NEXT 25

76	87	YOU COULD BE FORGIVEN	Capital (12)CL 514 (E)
77	81	VOODOO RAY EP	Reco 85 B04 17-82 8804 (P)
78	56	READY FOR LOVE	Virgin GMS(T) 2 (E)
79	82	TAKE ME	Fontana BEI 1127 (F)
80		ORDINARY LIVES	Warner Brothers W 7573(T) (W)
81	90	COCOON	Lucas DOL(E) 8 (P)
82		TWINS	WTC/Ep 654518 7 (12"-654518 6) (C)
83	65	BLOW THE HOUSE DOWN	Joe JWS(E) 197 (W)
84	84	THE REAL LIFE	Decca WANT(E) 14 (PAC)
85	95	THE GOLDEN CALF	Kubikwara/CBS SAGE 41 (C)
86		LAST OF THE FAMOUS	Hart/Em 12700 1420 (E)
87		ALL MY LOVE	Harmonde/Monodisc Music
88	92	PARANOIMIA 89	Oliva ODA 14 12-CHAS 14 (F)
89	85	LET THE GOOD TIMES ROCK	Epic EMU(T) 5 (C)
90	76	JUST A LITTLE MORE	Utopia LMO 5(T) (P)
91		CRACKERS INT...	Max 1201875 (P)
92	94	HARD TO HANDLE	Mammoth 120187 102 (F)
93	89	AFTER MIDNIGHT	London LON(E) 221 (F)
94	99	LUCKY CHARM	Matron 28 4087 12-77 4086 (W)
95		NUCLEAR ROCKET	Fa 12700 50 (W)
96		FREE WORLD	Virgin RAA(T) 1 (E)
97		THE LOOK	Enu 12700 87 (F)
98		FLESH	Phonogram FRX 23 (F)
99		WHERE IS THE...	4th - 8'way/Island (12)BRW 122 (F)

★ PLATINUM (600,000) ● GOLD (400,000) ○ SILVER (200,000)
S Indicates title available in sheet music
Panel Sales Increase over last week
▲ Panel Sales Increase of 50% or more over last week
Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. (C)

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38	NEW	SHE'S A MYSTERY TO ME	Virgin VS(T) 1173 (E)
39	26	NOTHING HAS BEEN PROVED	Parlophone (12)R 6207 (E)
40	42	OF COURSE I'M LYING	Mercury/Phonogram YELLO 3(12) (F)
41	32	LOVE IN THE NATURAL WAY	MCA KIM(T) 11 (F)
42	30	INDESTRUCTIBLE	Arista 112074 (12"-612074) (BMG)
43	23	TURN UP THE BASS	Hrr/London FFR(X) 24 (F)
44	31	VERONICA	Warner Brothers W 7558(T) (W)
45	28	WAGES DAY	CBS DEAC(T) 8 (C)
46	41	BIG BUBBLES, NO TROUBLES	RCA PB 42089 (12"-PT 42090) (BMG)
47	36	MY PREROGATIVE	MCA MCA(T) 1299 (F)
48	61	BEDS ARE BURNING	Sprint/CBS OIL(T) 3 (C)
49	58	LET'S GO ROUND THERE	Epic BLOND(T) 3 (C)
50	NEW	DANCERAMA	Parlophone (12)555 5 (E)
51	66	JOCELYN SQUARE	Fontana/Phonogram MONEY 7(12) (F)
52	NEW	GOT TO KEEP ON	Hrr/London FFR(X) 25 (F)
53	NEW	BEAUTY'S ONLY SKIN DEEP	Manga/Island (12)MNG 105 (F)
54	54	DON'T WALK AWAY (Remix)	A&M AM(Y) 462 (F)
55	RE	REQUIEM	Teldec/WEA YZ 345(T) (W)
56	43	DAYS LIKE THIS	MCA MCA(T) 1325 (F)
57	45	DON'T TELL ME LIES	Siren/Virgin SRN(T) 109 (E)
58	38	EVERYTHING COUNTS	Mute (12)BONG 16 (I/RT/SP)
59	46	ANTI-SOCIAL	Island (12)IS 409 (F)
60	NEW	MONKEY GONE TO HEAVEN	4AD (B)AD 904 (I/RT)
61	52	END OF THE LINE	Wilbury/Warner Brothers W 7637(T) (W)
62	NEW	THE MONKEES EP	Arista 112157 (BMG)
63	NEW	FEELS SO GOOD	Warner Brothers W 7565 (T) (W)
64	NEW	PLANET E	RCA - (12"-PT 49404) (BMG)
65	44	MEAN MAN	Capitol (12)CL 521 (E)
66	NEW	YOUR LOVE	Mercury/Phonogram MER(X) 279 (F)
67	68	THIS IS SKA	Big One (V)VBIG 13 (I/RT)
68	NEW	JANE	London LON(X) 188 (F)
69	60	DON'T SHED A TEAR	Chrysalis CHS(12) 3164 (C)
70	NEW	HOLLOW HEART	Lazy LAZY 13(T) (I/RE)
71	50	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone (12)R 6201 (E)
72	NEW	LIKE PRINCES DO	Food/EMI (12)FOOD 19 (E)
73	49	HOLD ME IN YOUR ARMS	RCA PB 42615 (12"-PT 42616) (BMG)
74	74	DREAMIN'	Wing/Polydor WING(X) 4 (F)
75	48	WILD THING/LOC'ED AFTER DARK	4th - 8'way/Island (12)BRW 121 (F)

Soul train steams on

by Andy Beevers

THE RARE Groove craze of 1987 may have fizzled out, but there is still a big following for classic soulful dance tracks — particularly those from the late Seventies and early Eighties.

The sound's appeal is widespread: London pirate radio stations give it plenty of air-time; Essex and Kent soul-boys buy the records to bring back sweet memories; reggae sound systems spin them alongside JA cuts and the modern soul scene laps up the less funky tracks.

The resulting market is substantial enough for major labels to get involved: RCA has just released the third volume of its excellent Rare compilation series and Capitol has issued the first of its Capitol Classics collections.

Independent labels are also getting a slice of the action.

Threeway Records made its first release back in 1986, but it was not until last year that the company really made a name for itself when it reissued Randy Brown's classic 1978 LP, *Welcome To My Room*. This generated so much interest that the label got Randy to record a new single in London. Are You Lonely was his first commercial release for six years. It has sold well in the UK and is now attracting interest from the US and German Markets. A new Randy Brown LP is planned for later this year.

The label released its first compilation last year. *Time Is Right* is an excellent collection of tracks recorded for CBS between 1977 and 1984. Stand-out tracks include Ned Doheny's *To Prove My Love*, Khemistry's *Can You Feel My Love* and the title track by MCB. The people behind Threeway Records opened the Time Is Right dance rarities shop in Islington's Chapel Market in November and are planning to release the second *Time Is Right* compilation in the Summer.

Graphic Records is also catering for the same market. It started life last year as Kiss Records, when it released the *Salsoul I* compilation

which featured great tracks from the likes of Loleatta Holloway and Double Exposure. With the current popularity of Salsoul-influenced garage sounds, the LP should continue to sell well.

The label's name was changed to Graphic for the next releases in order to avoid confusion with the Kiss FM pirate radio station. *Boogie Tunes Volumes 1 and 2* brought together in-demand soulful dance tracks which were originally released between 1975 and 1986. Highlights include Taana Gardner's *Work That Body* and Melba Moore's *Standing Right Here* on Volume 1 and the hugely-popular *Body Fusion* by Starvue and All About The Paper by The Dells on Volume 2.

The latest compilation from the label is the first of a new series which will showcase the work of individual producers. Graphic's A&R co-ordinator, Lyndsay Wesker explains: "With dance music, the producers are generally more influential and more consistent than the artists, so we decided to bring them to the forefront."

The series kicks off with Darryl Payne's *Past, Present and Future*. The LP features five new productions, including Brian Keith's *Touch Me*, and three old recordings, including a 1983 Will Downing song.

Swift TKO

THE UK has a new world champion. Johnny Oakley beat off the US contender at a packed Albert Hall with his ultrafast and accurate hand movements, superb sense of timing, nifty footwork and brilliant co-ordination.

But Johnny is not the new Mike Tyson; more the new Grandmaster Flash. He is better known as Cutmaster Swift, the new DMC World DJ Mixing Champion.

From the eight international DJs in the World finals, Aladdin (the US entry) and Cutmaster Swift stood out from the crowd. And it was the latter's originality and showmanship which won the award.

"The most important thing is to be different — you have got to have your own style", he says. "I saw what Cash Money was doing when he won last year and I knew I had to incorporate some things to take it still further," says the new 20-year-old champion, adding, "If I am not eating or sleeping, then I will be mixing."

AB



CUTMASTER SWIFT: New DMC World DJ Mixing Champion

Motor City Techno 'crats

SINCE 10 Records released its Techno compilation in the summer of last year, little has been heard from Detroit's dance music makers. Of course, *Big Fun* by Inner City and its follow up, *Good Life*, were both big hits. But generally the three main Detroit artists have been so busy producing and re-mixing tracks for other artists, they have had little time for their own recordings.

Derrick May, for example, has worked with Yello and Andrenalin MOD and is now remixing some Nitzer Ebb tracks, while Juan Atkins has remixed songs for Coldcut, Yaz, The Style Council, The Tom Tom Club, and The Beloved. And among the many artists who used Kevin Saunderson's re-mixing talents are The Wee Papa Girl Rappers, Neneh Cherry, Paula Abdul, and New Order.

But now Kevin Saunderson's KMS label has issued a new compilation, called *Techno-1*, which showcases the latest recordings from the Detroit crew. Although it will not be given a UK release, 5,000 copies have been imported and several of the tracks will be released over here as singles or on other compilations.

The LP also provides an interesting indication of the way that the Detroit scene is developing.

The stand-out track is the superb *Definition Of Love* by Kaos. Produced by Kevin Saunderson, it has a similar feel to his Inner City recordings which makes it ideal for both club and radio play.

Another impressive track on the LP is *Illusion* by R Tyme, a Derrick May produced instrumental with a more traditional techno feel.

Other Detroit recordings to watch out for include the new Inner City single, *Ain't Nobody Better*, which is not as strong as *Good Life* or *Big Fun* but should still chart. 10 Records will also be releasing *You're My Type* by One On One — Juan Atkin's most commercial recording to date and should crossover.

AB

James Hamilton

C O L U M N

I SEE with surprise that, as of last week, *Like A Prayer* had not actually hit the Dance chart opposite (on account of mildly sarcastic comments?) but the MADONNA album *Like A Prayer* (Sire WX 239) probably will as it contains several genuinely good dance tracks! Other pop stuff to note includes the Donzalez reviving PAT & MICK I Haven't Stopped Dancing Yet (PWL Records PWLT 33); typical bouncily chugging JODY WATLEY *Real Love* (MCA Records JW 1); percussively flurrying anxious Chic remaking PAUL RUTHERFORD *I Want Your Love* (Fourth & Broadway 12BRW 124); competent though routine lightly juddering jiggly FIVE STAR *Heartbeat* (Tent PB 42693); attractive lush smoochy VANESSA WILLIAMS *Dreaming* (Polydor/Wing WINGX 4).

The big real dance crossovers however will be the leaping hip house *FLIGHT* Planet E (RCA PT 49404), reissued classic stratospheric soaring TEN CITY *Devotion*, and a couple of UK singles with different parallel import versions, the reissued and remixed underground house A GUY CALLED GERALD *Voodoo Ray* (Rham! RX8804), of which the new UK remixes are flipped by some smoother Frankie Knuckles remixes on the thus better value import (Warlock WAR-038) — no trace of the tune being found however on the pop aimed still acidically twittering album, A GUY CALLED GERALD *Hot Lemonade* (Rham! RA1, via Red Rhino/The Cartel) — and the George Clinton/Funkadelic P-funk backed husky rap DE LA SOUL *Me Myself And I* (Big Life BLR 7T), the UK version being scrubbingly scratched by Richie Rich and flipped by their earlier Jenifa (Taught Me) while the import has four different versions plus three bonus cuts, one in a gimmicky double spiral groove (Tommy Boy TB 926).

Other import 12-inches include the piano jangled wailing and moaning (though song lacking) garage VELMA WRIGHT *You're Not Right* (SuperTronics RY-028); jittery leaping electro-house UNKNOWN DJ *Basstronic* (Techno Kut TK 1207); funky samples prodded jauntily hip hop-ish THE GYRLZ *Jam Jam* (If You Can) (capital V-15450); Teddy Riley & Gene Griffin produced (so inevitably swingbeat) jiggly soulful swaying DEJA *Made To Be Together* (Virgin 0-96564); the same team's perhaps over jittery galloping 1987 released KEITH (THE KEY MAN) EDWARDS *Solutions* (Sound Pak

SPR-1025); Leroy Hutson's *Natural Four* soul slowie reviving gorgeous breathy mellow DAVID BECK *Can This Be Real* (King Street Records KS 20022); Leroy "Dee" & Frankie "Bones" created variously tempoed electronic instrumentals nine-track NEW GROOVES *New Grooves* (hungroove NG 012); samples woven simple starkly cantering techno 24-7-365 *Sample That!* (KMS Records KMS-016); house samples backed jauntily leaping THE BUGGERS I Can't Wait For Love (Animal Records AD 1922), not for airplay (for heterosexual reasons, actually!); samples studded jerkily bounding CLUBB So Hot (Bassment Records BM-9974) (with similar "pussy/dick" references!); The soundtrack album *Lean On Me* (Warner Bros 1-25843) is attracting some attention on import for its tracks by such as Big Daddy Kane, Roxanne Shanté, Force MD's and TKA, while a solidly rap album selling here is KOLL G RAP & DJ POLO *Road To The Riches* (Cold Chillin' 925 820-1).

Other UK singles to look out for include the slinkily weaving sensuous slow DAVE COLLINS & JACQUI JONES *Love Tonight* (GTI Records 12 COLLINS 4); exciting wriggly striding swingbeat-ish EL DEBARGE *Real Love* (Motown ZT 42686); Birmingham-born gospel grounded soulster's tortuously lurking repetitive slow ZORRO *You Don't Waste No Time* (Westside Records WSRT 13); jerkily bumping rap ULTRAMEGNETIC MC's *Give The Drummer Some* (ffrr FRX 22); Public Enemy inspired strident girl rap FRESH SKI DAMES *Kicking It Live* (Maeco Street 12IS 407); throbbing and angling mournfully moaned deep house THE NIGHTWRITERS *Ove You* (Jack Trax JTX 24); reissued and much remixed now less acidic CHARLES B *Lack Of Love* (Desire WANTX 13R); Marvin Gaye-ish attractive jiggly slow swingbeat remixed TONY STONE *Can't Say Bye* (Ensign ENYX 622); Smokey Robinson & The Miracles reviving jerkily jiggling swingbeat-ish (but too busy 10dB) Second That Emotion (Cru-ONE6604); disjointed dately funk joing jiggly THE COMMODORES *Grip* (Polydor 871 691 1).

Incidentally, at the *Disco Mix Club's* Royal Albert Hall extravaganza, detailed last week, the Boys were also performing live, S'Xpress and the others who followed being the additional stars who appeared at the event to collect awards.

THE ALL STARS REMIX

THIS IS SKA

IN FOUR
ORIGINAL MIXES
FEATURING ***

Cut
Master M.C.

Buster
Bloodvessel

Patrick
T. Rojan

Longsy D.

7" VBIGN 13

LONGSY D'S HOUSE SOUND

12" VVBIGN 13

TOP Dance SINGLES

1 APRIL 1989

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK LAST WEEK ON CHART				
1	3	1	KEEP ON MOVIN'	Virgin TEN(X) 263 (E)
2	2	5	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
3	3	6	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780(T) (W)
4	4	6	SLEEP TALK	Def Jam/CBS 6546567 -(6546566) (C)
5	5	8	ONE MAN	Profile -(PRO 7241) (Imp)
6	23	2	PEOPLE HOLD ON	Coldcut/Lisa Stansfield Ahead Of Our Time CCUT5(T) (I)
7	48	2	MUSICAL FREEDOM	Paul Simpson Feat Adeva Cooltempo COOL(X)182 (C)
8	40	2	GOT TO GET YOU BACK	Kym Mczelle Syncopate/EMI (12)SY 25 (E)
9	33	2	DON'T BE CRUEL	Bobby Brown MCA MCA(T)1310 (F)
10	13	4	I BEG YOUR PARDON	Kon Mar Atlantic A 8969(T) (W)
11	8	5	I'D RATHER JACK	Reynolds Girls PWL PWL(T) 25 (P)
12	34	2	I HAVEN'T STOPPED DANCING YET	Pat & Mick PWL PWL(T) 33 (P)
13	7	8	TURN UP THE BASS	Tyree 'kool Rock Steady Hrr/London FFR(X)24 (F)
14	6	7	HEY MUSIC LOVER	S'Xpress Rhythm King LEFT 30(T) (I)
15	12	3	ROUND & ROUND	New Order Factory FAC2637(12'-FAC263) (P)
16	10	5	CELEBRATE THE WORLD	Womack & Womack 4th-B'way/Island (12)BRW125 (F)
17	9	4	BLOW THE HOUSE DOWN	Living In A Box Chrysalis LIB(X)5 (C)
18	11	6	LEAVE ME ALONE	Michael Jackson Epic 6546727 (12'-6546726) (C)
19	16	2	DAYS LIKE THIS	Sheena Easton MCA MCA(T)1325 (F)
20	19	5	INDESTRUCTIBLE	Four Tops/Smokey Robinson Arista 112074 (612074)(BMG)

21	17	6	THIS IS SKA	Big One V(V)BIG13 (I)
22	36	2	VOODOO RAY (EP)	A Guy Called Gerald Rhm! -(RS 8804) (P)
23	NEW		DREAMIN'	Vanessa Williams Wing/Polydor WING(X)4 (F)
24	14	3	YO YO GET FUNKY	DJ Fast Eddie DJ Int./Westside DJIN(T) 7 (A)
25	15	2	REACHIN'	Phase II Republic LIC(T)006 (I)
26	21	3	BIG BUBBLES, NO TROUBLES	Ellis Beggs & Howard RCA PB42089 (12'-PT42090) (BMG)
27	44	2	THE REAL LIFE	Corporation Of One Desire -(WANTX 16) (PAC)
28	18	2	HIGH ROLLERS	Ice-T Sire/WEA W7574(T) (W)
29	45	9	SELF DESTRUCTION	Stop The Violence Move... Jive -(BDPST 1)(BMG)

30	22	15	MY PREROGATIVE	Bobby Brown MCA MCA(T)1299 (F)
31	NEW		BLOW THE HOUSE DOWN	Wee Papa Girl Rappers Jive JIVE(X)19: (BMG)
32	25	2	BLACK IS BLACK/STRAIGHT OUT...	Jungle Brothers Gee St GEE(T)15 (I)
33	24	9	WILD THING/LOC'ED AFTER DARK	Tone Loc Delicious/Island (12)BRW121 (F)
34	NEW		I NEED SOMEBODY	Kechia Jenkins Beg. Banquet CBE722 -(CBZ1224) (W)
35	28	11	THAT'S THE WAY LOVE IS	Ten City Atlantic A 8963(T) (W)
36	26	4	IT TAKES TWO	Rob Base & DJ E-Z Rock CityBeat CBE724 -(CBZ 1224) (W)
37	NEW		PLANET E	K C Flight RCA PB49403 (12'-PT49404) (BMG)
38	38	2	THIS TIME	Kiara (With S Wilson) Arist 112001 (12'-612001) (BMG)
39	35	12	BREAK 4 LOVE	Raze Champion CHAMP(12'67) (BMG)
40	39	12	RESPECT	Adeva Cooltempo/Chrysalis COOL(X)179 (C)
41	27	3	A LA VIE, A L'AMOUR	Jackie Quartz PWL Continental PWL(T) 30 (P)
42	29	3	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke Music Of Life7NOTE 25(NOTE 25) (P)
43	32	7	PROMISED LAND	Style Council Polydor TSC(12)17 (F)
44	37	3	I SECOND THAT EMOTION	10 DB Crush ONE6104 (12'-ONE6104) (K)
45	NEW		2 HOT 2 STOP	L.U.S.T. Bass/Polo BSS(12)7 (BMG)
46	NEW		HARD TO HANDLE	Toots Mango/Island (12)MNG102 (F)
47	NEW		PARANOIMIA '89	Art Of Noise China CHINA14 (12'-CHIN14) (F)
48	43	4	THE KING IS HERE/THE 900 No.	45 King Dr Beat/Filmtrax -(DRX912) (BMG)
49	31	9	FINE TIME	Yazz Big Life BLR 6(T) (I)
50	NEW		ALL MY LOVE	Hernandez Epic HER(T)1 (C)

JIVE STAR			ADVERTISEMENT	REGGAE CHART
THIS WEEK			01-961 5818	
LAST WEEK				
1	(1)	FOLLOW ME	McLennan Irie Blue Mountain BMD 039	
2	(9)	TWO TIMING	LOVER Jena Davis Fine Style FS 020	
3	(2)	LOVE ME SESS	Top Cat Dance Vibes DV 001	
4	(5)	WILD GILBERT	Los/D/DSR 3776	
5	(6)	YOUNG AND SHE GREEN	JOHNNIE P. Thriller U Techniques WRT 37	
6	(15)	WHO SHE LOVE	S. Ranks/C. Teo Home T4/Live + Love/LLD 103	
7	(17)	I WANNA BE LOVED BY YOU	Phillip Leo Fashion FS 021	
8	(10)	UNEMPLOYMENT	BLUES Macka B Ariwa ARI 85	
9	(—)	ACID	Frankie Paul S.C.O.M. BD 89005	
10	(7)	UNFORGETTABLE	Gregory Isaacs Pickout PICK 20	

REGGAE ALBUM CHART		
1	(1)	REGGAE HITS VOL. 5 Various Artists Jet Star JELP 1005
2	(2)	NUFF CRISIS Culture Blue Mountain BMLP 22
3	(4)	ROUGH MEAN AND IRIE Various Artists Redman Int. REDLP 13
4	(3)	TOP 10 '89 Various Artists Superpower SPLP 11
5	(6)	LOVE LINE Frankie Paul Glory Gold GGLP 003
6	(5)	FASHION REVIVES LOVERS CLASSICS Various Fashion FADLP 008
7	(8)	SPECIAL Patrick Rose Sea View SVLP 01
8	(11)	KING TUBBY SOUND CLASH DUB PLATE Various DSR 4401 (IMP)
9	(12)	MC CLASH Papa San/Tippa Irie Fashion FADLP 007
10	(9)	ROUGH AND RUGGED C. Demus & S. Ranks Super Power SPLP 10

NEW RELEASES — DISCOS		
NEVER KNOW WHAT YOU GOT	Ken Martin	Body Music BZT 018
AT THE DANCE	Leroy Simmons	Ariwa ARI 88
IF I DIDN'T LOVE YOU	Peter Franks	Body Music BZT 022
GIRL YOU LOVE ME	Papa San	Greensleeves GRED 236
I AM THE DANGER	Thriller U.	Bun Gem BG 0039
HEAR ABOUT MY LOVE	Carl Meeks & Daddy Lilly	Greensleeves GRED 237
THIS IS SKA REMIX	Longsy D.	Big One VVBGN 13
HARD TO HANDLE	Toots	Mango 12MNG 102
WE NEED A HALL OF FAME	Black Heracles	White Label SASH 005
LOVE ME SOME MORE	Stay	Blue Mountain BMD 038

ALBUMS — NEW RELEASES		
HAPPY FAMILY	Miley Dread	RAS Records RAS 3035
BOWLED OVER	John McLean	Ariwa ARIPL 037
REGGAE DANCE HALL	Various Artists	Rohit RRTG 7731 (Imp)
RESPECT DUE ALWAYS	Wayne Wade	FJ Records FJ 3302 (Imp)
SOUNDCLASH SPECIAL VOL. 2	Various	Dennis Star DSLP 8903 (Imp)
SONDCLASH SOUND 1/VARIOUS	Jonny Osbourne	World Enterprise SPLP 12

TOP 10 ALBUMS

1	3	1	DEEP HEAT	Various Telstar STAR 2345/STAC 2345 (BMG)
2	2	11	DON'T BE CRUEL	Bobby Brown MCA MCF3425/MCF3425 (F)
3	3	2	3 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSMC1 (I)
4	5	2	RAW	Alyson Williams Def Jam/CBS 4632931/4632934 (C)
5	NEW		HIP HOUSE - 20 HIP HOUSE HITS	Various Stylus SMR974/SMC974 (STY)
6	4	7	FOUNDATION	Ten City Atlantic WX249/WX249C (W)
7	NEW		ANOTHER PLACE AND TIME	Donna Summer WEA WX219/WX219C (W)
8	NEW		ROAD TO THE RICHES	Kool G Rap & DJ Polo Cold Chillin'9258201/9258204 (W)
9	NEW		ORIGINAL SOUNDTRACK	S'Express Rhythm King LEFTLP8/LEFTC8 (I)
10	6	10	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)

TOP 10 BUBBLERS

1			FREE YOURSELF	Jimi Polo Urban/Polydor -(URBX36) (F)
2			GOT TO KEEP ON	Cookie Crew Hrr/London FFR(X)25 (F)
3			LUCKY CHARM	Boys Motown ZB42687 (12-ZT42688) (BMG)
4			RHYTHM IS THE MASTER	DJ Chillout & Kool Chip Phonogram -(8725671) (Imp)
5			UPTIGHT	Disco 2000 KLF Communications D2003(T) (I)
6			YOU WERE THE ONE	Deniz Urban/Polydor URB(X) 32 (F)
7			COCOON (FROM HITMAN & HER)	Timerider Lisson DÖLE(Q)8 (P)
8			YOU COULD BE FORGIVEN	Horse Capitol (12)CLS14 (E)
9			REQUIEM	London Boys Teldec/WEA YZ345(T) (W)
10			NEVER STOP	Front 242 Red Rhino Europe -(RRET8) (APT)



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TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

1 APRIL 1989

INCORPORATING LP, CASSETTE & CD SALES

W

Deacon Blue



New Album

when the world
knows your name

13 songs including the singles

wages day
real gone kid

LP • MC • CD

No1	NEW	LIKE A PRAYER ★ CD Madonna	Sire WX 239
2	1	ANYTHING FOR YOU ● CD Gloria Estefan And Miami Sound Machine	Epic 463125-1
3	2	A NEW FLAME ★ CD Simply Red	Elektra/WEA WX 242
4	8	DON'T BE CRUEL ● CD Bobby Brown	MCA MCF 3425
5	NEW	ORIGINAL SOUNDTRACK ○ CD S'Express	Rhythm King/Mute LEFTLP 8
6	4	SINGULAR ADVENTURES OF THE STYLE... ● CD Style Council	Polydor TSCTV1
7	3	SOUTHSIDE ○ CD Texas	Mercury/Phonogram 8381711
8	6	STOP! ● CD Sam Brown	A&M AMA 5195
9	7	ANCIENT HEART ★ CD Tanita Tikaram	WEA WX 210
10	10	BAD ★★★★★★ CD Michael Jackson	Epic 450290-1
11	11	MYSTERY GIRL ● CD Roy Orbison	Virgin V 2576
12	9	THE GREATEST HITS COLLECTION ★★★ CD Bananarama	London RAMA 5
13	14	THE RAW AND THE COOKED ● CD Fine Young Cannibals	London 8280691

35	34	OPEN UP AND SAY ... AAH! ○ CD Poison	Capitol EST 2059
36	39	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
37	41	GREATEST HITS ★★ CD Fleetwood Mac	Warner Brothers WX 221
38	30	WATERMARK ★ CD Enya	WEA WX 199
39	46	RATTLE AND HUM ★★★ CD U2	Island U 27
40	42	FLYING COLOURS ★ CD Chris de Burgh	A&M AMA 5224
41	35	JULIA FORDHAM ● CD Julia Fordham	Circa/Virgin CIRCA 4
42	38	HOLD ME IN YOUR ARMS ★ CD Rick Astley	RCA PL 71932
43	40	THE FIRST OF A MILLION KISSES ★ CD Fairground Attraction	RCA PL 71696
44	43	RADIO ONE CD Jimi Hendrix	Castle Collectors CCCLP 212
45	50	LIVING YEARS ● CD Mike & The Mechanics	WEA WX 203
46	33	3 FEET HIGH AND RISING De La Soul	Big Life/Tommy DLSLP1
47	54	RAW CD Alyson Williams	Def Jam/CBS 4632931
48	44	FOUNDATION CD Ten City	Atlantic WX 249
49	59	G N 'R LIES ... ○ CD Guns 'N' Roses	Geffen WX 218
50	48	THE ULTIMATE COLLECTION ★★ CD Bryan Ferry/Roxy Music	EG/Virgin EG1V 2
51	58	PUSH ★★★★★ CD Bros	CBS 460629 1
52	49	THE LOVER IN ME CD Sheena Easton	MCA MCG 6036
53	45	INTROSPECTIVE ★★ CD Pat Shan Rowe	Delmark BCS 7225

14	40	Guns 'N' Roses	Geffen WX 125
15	5	101 CD Depeche Mode	Mute STUMM 101
16	13	TRUE LOVE WAYS CD Buddy Holly	Telstar STAR 2339
17	17	ANOTHER PLACE AND TIME CD Donna Summer	Warner Brothers WX 219
18	18	THE TRAVELING WILBURYS ★ CD The Traveling Wilburys	Wilbury/Warner Bros. WX 224
19	19	KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
20	12	HYSTERIA ★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
21	15	SPIKE ● CD Elvis Costello	Warner Bros WX 238
22	23	THE LEGENDARY ROY ORBISON ★★ CD Roy Orbison	Telstar STAR 2330
23	28	ROACHFORD ● CD Roachford	CBS 4606301
24	21	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
25	20	WANTED ★ CD Yazz	Big Life YAZZLP 1
26	27	TECHNIQUE ● CD New Order	Factory FACT 275
27	26	REMOTE ● CD Hue And Cry	Circa/Virgin CIRCA 6
28	22	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
29	31	CONSCIENCE ★ CD Womack & Womack	4th + B'way/Island BRLP 519
30	32	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
31	29	CLOSE ● CD Kim Wilde	MCA MCG 6030
32	37	KICK ★★★ CD INXS	Mercury/Phonogram MERH 114
33	36	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
34	24	THE BIG AREA CD Then Jerico	London 8281221

★ ★ ★ TRIPLE PLATINUM (900,000 units) ★ ★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)
 ● GOLD (100,000 units) ○ SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY



463321 1/2/4

CBS

TOP • 20 • COMPILATIONS

No1	NEW	NOW THAT'S WHAT I CALL MUSIC 14 CD Various	EMI NOW14
2	1	UNFORGETTABLE 2 CD Various	EMI EMTV 46
3	2	DEEP HEAT ● CD Various	Telstar STAR 2345
4	4	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
5	3	HIP HOUSE CD Various	Stylus SMR 974
6	5	AND ALL BECAUSE THE LADY LOVES ... ● CD Various	Dover ADD 6
7	6	BUSTER (OST) ★★ CD Various	Virgin V 2544
8	8	THE PREMIERE COLLECTION ★★★ CD Various	Really Useful/Polydor ALWTV 1
9	7	THE MARQUEE - 30 LEGENDARY YEARS ● CD Various	Polydor MQTV 1
10	12	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
11	18	HIP HOUSE — THE DEEPEST BEATS IN TOWN Various	K-TEL NE1430
12	10	COCKTAIL (OST) ● CD Various	Elektra EKT 54
13	13	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2352
14	11	BEAT THIS - 20 HITS OF RHYTHM KING CD Various	Stylus SMR 973
15	9	THE AWARDS ● CD Various	BPI/Telstar STAR 2346
16	15	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
17	14	SCANDAL (OST) CD Various	Parlophone PCS 7331
18	16	NOW 13! ★★★★★ CD Various	EMI/Virgin/PolyGram NOW 13
19	17	THE CLASSIC EXPERIENCE ● CD Various	EMI EMTVD 45
20	RE	SOFT METAL ★ CD Various	Stylus SMR862

54	51	HEARSAY ★★★ CD Alexander O'Neal	Tabu 450936-1
55	53	PRIVATE COLLECTION ★★★★★ CD Cliff Richard	EMI CRTV 30
56	52	NEW YORK ○ CD Lou Reed	Sire/WEA WX 246
57	55	THE CIRCUS ★ CD Erasure	Mute STUMM 35
58	57	FISHERMAN'S BLUES ● CD The Waterboys	Ensign/Chrysalis CHEN 5
59	47	SHOOTING RUBBERBANDS AT THE STARS ○ CD Edie Brickell And New Bohemians	Geffen WX 215
60	61	WHITNEY ★★★★★★ CD Whitney Houston	Arista 208 141
61	68	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1
62	16	A GRAVEYARD OF EMPTY BOTTLES CD Dogs D'Amour	China 8390740
63	56	FAITH ★★ CD George Michael	Epic 460000 1
64	NEW	CROSS THAT LINE CD Howard Jones	WX 225
65	RE	EVERYTHING ○ CD Bangles	CBS 462979-1
66	70	GET EVEN ★ CD Brother Beyond	Parlophone PCS 7327
67	63	PICTURE BOOK ★★ CD Simply Red	Elektra EKT 27
68	RE	THE NEW PAVAROTTI COLLECTION LIVE! CD Luciano Pavarotti	Stylus SMR 857
69	RE	THE JOSHUA TREE ★★★★★ CD U2	Island U26
70	66	PHANTOM OF THE OPERA ★★★ CD Various	Polydor PODV 9
71	RE	THRILLER ★★★★★★★★★★ CD Michael Jackson	Epic EPC 85930
72	69	LOC'ED AFTER DARK CD Tone Loc	Delicious/Island BRLP 526
73	73	KARYN WHITE CD Karyn White	Warner Brothers WX 235
74	60	SO GOOD ★ CD Mica Paris	4th + B'way/Is. BRLP 525
75	75	BROTHERS IN ARMS ★★★★★★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 25

CD: Released on Compact Disc

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LISA STANSFIELD: with the Coldcut chaps

Hold steady

by Andy Beevers

LISA STANSFIELD began her singing career in the working men's clubs around her native Rochdale, performing covers of "really dodgy songs like Kids In America". Now her latest record, *People Hold On* recorded with Coldcut, is packing the night club dancefloors and is shooting up the charts.

So how did she make the transition? After becoming fed up with singing in the clubs, she started writing songs with Andy Morris and Ian Devaney whom she knew from school. They formed Blue Zone, got signed to Arista and released some singles. One track caught the attention of Jonathan More and Matt Black of Coldcut. Black explains: "We started playing one of the group's B-sides, called Big Thing, on our Kiss FM radio shows — it's a great shuffling soul song. It was not until a few weeks later that we discovered that Blue Zone were managed by Big Life who also marketed our Ahead Of Our Time label."

Coldcut used the connection to get Devaney and Morris to play on their *Stop This Crazy Thing* single and asked Stansfield to contribute backing vocals to a track called *My Telephone* for their forthcoming LP.

"After we had recorded that, we had some spare time and one backing track left over", says More, "we had been discussing the positive aspects of the lyrics of deep house and garage tracks such as Ce Ce Rogers' *Someday* and Phase II's *Reaching* and decided that it was worth doing something along the same lines." So, *People Hold On* was born.

Now that Blue Zone have helped Coldcut with their last two singles, Black and More will be working on the next Blue Zone single. This will be released on Arista under Lisa Stansfield's name, and there will be an LP to follow.



KENNY MOORE: life beyond Tina

Moore's the merrier

by Nick Robinson

KENNY MOORE is the ever-smiling keyboard wizard who has backed Tina Turner on stage and on record in recent years. When Turner decided that it was time for a change, Moore found himself in the deep end looking for a way up, but the confident American didn't stay down for long.

He already had a music publishing company, *Fingertips*, which provided an outlet for his craving to write songs. But when he left Turner he realised it was time to start playing and recording his own work. "Tina Turner was the top and I could not get any further. I paid my dues during those eight years with her and when I left I certainly didn't want to take a step backwards," he says. "My thing has always been writing songs but I decided I wanted to do it all myself for a change."

At his home in Switzerland, he continued to write until he visited London at Christmas last year. "I had met Dave Stewart and Annie Lennox a while back and during my visit I went to Dave's house," says Moore. "We wrote a little together and this year he told me to see his record company *Anxious*."

This he did and it wasn't long before Stewart called him again to say they wanted to sign him.

Now Moore is back in England promoting his debut *Anxious* single *Love Is The Key*, a deep house track with that familiar keyboard sound. "I don't want people to think that dance stuff is all I do though. I don't want to be stuck with any stigmas and that's why I have a big and varied catalogue," says Moore.

His band is predominantly Swiss but he has also been working with the likes of PP Arnold, Judy Cheeks, Eric Robinson and Limahl. And more so than ever, he's wearing that big grin on his face. "I've been playing piano for 34 years and I'm still doing it and I'm still learning and I'm still having lots of fun."

Throb 'n' gristle

by Jane Heaton

THE HEART THROBS are no strangers to controversy. The cover for their first Rough Trade single *Bang* depicted someone slumped over the wheel of a crashed car. It upset rather a lot of the music press, not least the *NME* which ran a feature "questioning the ethics of using such a sleeve".

Well, what could you expect from a group whose own record label is called *Profumo* and whose male guitarist is actually called Stephen Ward? "No, we're not cashing in on *Scandal*, we thought it up long before we heard about the film", they say.

The Heart Throbs latest single *Blood From A Stone*, a passionate explosion of crashing chords and moody vocals, has also caused a few traumas. Released on *Profumo* on March 28, it is probably the first ever record to deal with the subject of menstruation. Its accompanying press release has already caused stirs at a few editorial meetings.

So are they just being perverse? "We're provocative rather than deliberately offensive. There's a certain kind of niceness, tastefulness in the music business at the moment that shouldn't really be there. A bit of tastelessness and provocation is a healthy thing."

No newcomers to the indie scene, the Heart Throbs spent a brief period with Rough Trade and

have toured with both the Jesus and Mary Chain and the Wedding Present. The fact that the band is fronted by two sisters — Rosie and Rachel Carlote — has resulted in the non-nonsense girls being unimaginatively labelled with the likes of The Primitives and The Darling Buds. "We don't mind so-called 'girlie bands' but we don't feel comfortable with that image. There's nothing wrong with using your body," they argue. "Morrissey and Prince both get photographed in very erotic poses and still get taken seriously but it's very difficult to do that if you're female and exuding sexuality."

Boys in the bubble

by David Giles

WITH BIG Bubbles, No Troubles in the chart, it comes as a surprise to learn that Ellis, Beggs & Howard have only played together on stage 25 times! Such is the confidence and exuberance of the three performers, you'd have thought they were old hands. "We don't think small", says vocalist Austin Howard. "We aspire to bigger things, rather than just accepting being in the running."

Austin met Simon Ellis (keyboards) and Nick Beggs (bass, formerly of Kajagoogoo) when the three of them were hanging out in the studios of PARC music, to which they were all signed. Then they got a recording deal with RCA and were thrown in at the deep end with a European tour with T'Pau. But their blend of pop, rock and soul has been going down well enough to suggest that a headline tour cannot be far away. The stage is where they are happiest, particularly Austin, with his acting background (he studied theatre history at college) evident in his flamboyant role as frontman.

They're no slouches in the studio either, as the first LP *Homelands*, demonstrates. It highlights the band's agility in both funk (Big Bubbles, No Troubles) and rock (Two Lonely Hearts) camps. Comparisons with Roachford and Living Colour? Ellis is not so sure:

"I think we'll leave people like them behind — we aspire to all the massive bands of the Seventies. We want to get that sound, that feeling, that atmosphere around us ..."

Solid soul

by Selina Webb

JAZZIE B is the main man, motivator and media face of Soul II Soul, a 12-piece posse of dance enthusiasts spawned from London's warehouse culture.

Besides making some of the classiest, smoothest dance music around — check out the current 45 *Keep On Movin'* — Soul II Soul have a record and clothes shop in Camden, an electronic engineering company which designs and builds PA systems, offices with a pre-production suite out back and the ambition to forge an ever-expanding sub-cultural industry carrying Jazzie's Funki Dred motto "A happy face, a thumping bass for a loving race". Already they serve their peers with sound equipment, parties, records, clothes, new musical expression and, above all, the confidence to realise their own aspirations.

Now there are plans for a Soul II Soul magazine and Jazzie says he would ultimately like to see his gang involved in airlines and a contemporary art school.

In the midst of such frenzied business activity, it's fitting that Soul II Soul should have signed to Virgin dance subsidiary 10 Records. Jazzie and Virgin's entrepreneurial boss have not yet met, but it's amusing to speculate what could happen when they do. "Ain't nobody else done it like that," says Jazzie of his ascendancy from Finsbury Park anonymity to successful businessman and, most recently, chart buster.

"It's not the traditional way of running things. We're all young people who've come together through cultural or family ties, or simply because we came from the same neighbourhood or the same schools."

Jazzie B and his partner Dadda began forging their "sound system" on the north London blues scene of the late Seventies, gradually picking up like-minded multicultural members until, to coincide with a residency at the Africa Centre in 1986, they earned a reputation as London's premier underground sound. Already popular with the dance scene in Japan, Soul II Soul's first chart hit has set them up for far wider acclaim in the UK. Their debut album, *Soul II Soul Club Classics Volume 1*, is due out on April 10.



THE HEART THROBS: causing a scandal of their very own

Mix 'n' match

PRODIGIOUS SLEIGHTS of hand, flashing feet and an acrobatic nose, a stage like a giant turntable, a show of incredible mixing pyrotechnics by DJs from around the world, some of the hottest dance acts of the moment: a glittering combination guaranteed to make the World DJ Mixing Championship at **The Royal Albert Hall** an unforgettable experience.

As if this wasn't enough, there were appearances by many of those who won artist awards but weren't performing. **Mark Moore** of S'Xpress, **The Pet Shop Boys**, **Yazz**, **The Pasadenas**, **Cold Cut** ... they just kept coming. Possibly the best dance/hip hop evening all year.

Ten finalists battled for the coveted title, wildly cheered and applauded by an audience largely composed of DJs and practically every dance label around. The contest, recorded for television by the BBC, was judged by a panel which included last year's winner, Cash Money, Derek B, Tim Simenon and MW's James Hamilton. The audience showed greatest interest in unreleased and unfamiliar records, although any Public Enemy track was assured of riotous response. Overall winner was UK's **Cutmaster Swift** from Manchester. Beginning his six minutes of magic with Alyson Williams' Sleepwalk, his spectacular performance was a wild blend of dancing, superlatively mixed dance beats and scratches (without the aid of headphones) and multi-jointed feats on the decks with feet and nose. In second place, but only by hair, was 17-year-old **DJ Aladdin** from LA.

Spellbinding to watch, he sped both decks up to produce some stunning hip hop tricks. Third place was won by Finnish contestant **DJ Eliot Ness**, "The Bedroom Mixer", who created some lovely itchy rhythms using Another One Bites The Dust.

Between the DJs' artistic and technical feats a galaxy of dance artists, including DMC award winners, kept the pace hot. **Roxanne Shante** (Best Hip Hop Female Vocalist) wowed everyone with her distinctive throaty voice and appealing style. **Inner City** and **Kevin Saunderson** got everyone into the groove with their house rhythms on Good Life (Best Dance Record); then there were **Alexander O'Neal** (Best Male Vocalist), **Big Daddy Kane** (Best Hip Hop Male Vocalist), **Will Downing**, **Alyson Williams** ... The pace dropped with **Chanelle's** limp pop, and **Sheena Easton's** performance of her new single Days Like These left the audience unmoved.

But last, resplendent in purple sequins, came **Chaka Khan**, her classic Ain't Nobody showing off her gutsy, lusty lows and piercing highs.

SARAH DAVIS



CRAZYHEAD: from the stable that brought you Desert Orchid

Another winner from Dessie

CRAZYHEAD GAVE the impression of a breath of fresh air in Dublin's smog-filled city as they continued extensive touring to promote their Have Love, Will Travel EP (Food/Parlophone), the title track of which is culled from their deservedly re-released 1988 platter Desert Orchid.

On the night the band looked extremely tired, but the faithful at **The Baggot Inn** rallied sufficiently to indicate the combined potential of Crazyhead plus audience on all systems go. The fact that pre-promotion of the gig listed several conflicting dates not only resulted in low media turn-out, but an audience number best described as respectable. Considering the album was barely available in Ireland the first time round, then that could also be chalked-up as an achievement.

Nevertheless, Crazyhead battled on giving us a succession of blitz-or-miss tunes taken predominantly from the aforementioned Desert Orchid in a manner seemingly more mechanical than passionate. That Kinda Love, Jack The Scissor Man, I Can Do Anything, and the delightfully-titled What Gives You The Idea That You're So Amazing, Baby? are most definitely the type of songs — and convey the spirit and attitude — which an increasingly sizeable quota of the population would like to see in the upper regions of the charts.

PAUL O'MAHONY

Beyond a joke

THEIR FIRST British tour since establishing themselves as chart regulars saw **Brother Beyond** packing **Hammersmith Odeon** to the rafters with screaming teenagers. A deafening shriek greeted the band as they took the stage and proceeded to obliterate all but the rhythm of their first two numbers, throwaway fillers designed for this very purpose. With hysteria at this level, though, music takes a backseat to the show: the visual display. Unfortunately, in Brother Beyond's case, this didn't amount to very much.

There was little in the way of a backdrop — just occasional pro-

jections of symbols like fish and hearts and song titles. The performance lacked either showmanship or choreography, apart from a full routine involving singer Nathan and the female backing singers during their lumpy cover of Culture Club's Time. Musically the drums, bass and keyboard carried the songs through efficiently. There was a guitar, although its owners' hands spent more time above his head, exhorting the audience to clap, than on the fretboard.

BB's act is nothing more than a celebration of laddishness for the benefit of the girls. Showing off, in other words, rather like a vanload of wolf-whistling brickies. An approach which is great fun for them at the moment, but casts grave doubt on their ability to pursue the course beyond the knicker-wetting stage.

DAVID GILES

Colour supplement

LIVING COLOUR have worked hard to create a visible profile in the UK since the release of the Vivid LP, and their billing as support to **Anthrax** finally proved to be rather appropriate.

The **Hammersmith Odeon** was two-thirds full to witness the band demonstrate their unique brand of rock and soul, with guitarist Vernon Reid proving himself a demented champion of his art. Vocalist Corey Glover wasn't short on profile either as the band, not surprisingly, concentrated on the more metallic end of their musical spectrum, with Cult Of Personality and the cover of The Clash's Should I Stay Or Should I Go standing out as highlights. A performance full of confidence from a band surely set to headline next time around.

As for Anthrax, these dates represented the opportunity to maintain some momentum until they can schedule a full UK tour. Both live and on record they remain intense to the extreme, but there was proof tonight that the band are beginning to grow up. With the likes of Be All, End All, Now It's Dark and Anti-Social they have the strength of new material to complement the humorous antics displayed during Indians and more particularly, the I'm The Man rap, full of comic capers.

However, with the show being chiefly one dimensional, it's indeed the element of humour that remains their main means of escape from their self-imposed musical straight-jacket.

KIRK BLOWS

Back on the Mary chain

CANADA'S **Mary Margaret O'Hara** is certainly an uncanny performer. One arm constantly shadowboxes and one leg keeps kicking an imaginary dog but it's all in accordance with an inner sense of rhythm and timing that gleefully and quite unselfconsciously stretches and breaks the skin of what are nearly orthodox folk and country-based songs.

The voice too is a swooping, gasping vehicle that moves on and off the microphone but, oh boy, does it still swing! She even said "sorry" mid-song, like she got a note wrong. O'Hara may look distracted, but really she's just conducting her own heartbeat — Annie Hall with the heart of Patsy Cline, or Patti Smith.

Behind her at London's **Duke Of York Theatre**, O'Hara's five-piece band is sublimely sympathetic, playing with the restraint of a 3am jazz combo. Songs of uncertain love or the unsettling Body's In Trouble are easily matched by the uptempo joy of A New Day or Year In Song.

It took four years to get the album out, but just the one sitting to completely captivate, with the added knowledge that the world's finest female singer-songwriter can also turn it on every night.

MARTIN ASTON

Pere drops cult status

PERE UBU'S move to Phonogram looks set to prove to be the beginning of a new era in the band's career. Having spent a good few years as one of those cult bands on the sidelines of the indie scene, David Thomas and his band have opted for a new record company and, in many respects, a new sound.

This was previewed at the group's gig at **The Mean Fiddler** in Harlesden where hundreds of Ubu fans packed out the venue probably in anticipation of many of the old classics.

The fact that they left the venue in an enthusiastic mood seemed to suggest that after hearing the more commercially-minded new songs, they weren't too disappointed in Ubu's change of direction.

Older, more off-beat material, like Modern Dance was left for later in the show while new songs like the excellent new single Waiting For Mary were greeted enthusiastically earlier on. Although Thomas' meandering vocals remain, the new songs are more guitar-based and of a more simpler, direct structure. Solid, ringing riffs now replace the choppy rhythms of the past to form a much more cohesive mix.

NICK ROBINSON

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1 NEW		A GRAVEYARD OF EMPTY BOTTLES Dogs D'Amour	China B390740 (F)
2		APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (M)
3	1	HYSTERIA Def Leppard	Bludgeon/Riffola HYSLP1 (F)
4	13	OPEN UP AND SAY...AHH! Poison	Capitol EST2059 (E)
5 NEW		RADIO ONE Jimi Hendrix	Collector CCSLP212 (BMG)
6	8	THE LIES, THE SEX, THE DRUGS... Guns N' Roses	Geffen WX218 (M)
7	24	VIXEN Vixen	EMI-Manhattan MTL1028 (E)
8	3	NEW JERSEY Bon Jovi	Vertigo VERH62 (F)
9 NEW		STREET READY Leatherwolf	Island ILPS9927 (F)
10 NEW		INTUITION TNT	Vertigo B367771 (F)
11	4	AFTER THE WAR Gary Moore	Virgin V2575 (E)
12	RE	STATE OF EUPHORIA Anthrax	Island ILPS9916 (F)
13	7	SOFT METAL Various	Stylus SMRB62 (STY)
14	9	RECKLESS Bryan Adams	A&M AMA5131 (F)
15	6	THE GREAT RADIO CONTROVERSY Tesla	Elektra WX244 (M)
16	19	FOUR SYMBOLS Led Zepplin	Atlantic K50808 (M)
17	23	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
18	10	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
19	12	BAT OUT OF HELL Meat Loaf	Cleveland Int. EPC82419 (C)
20	14	SOMEWHERE IN TIME Iron Maiden	Fame/EMI EMC3512 (E)
21	20	SKID ROW Skid Row	Atlantic 7819361 (M)
22	5	A SHOW OF HANDS Rush	Vertigo B363461 (F)
23	28	POWERSLAVE Iron Maiden	EMI POWER1 (E)
24 NEW		A HOLOCAUST IN YOUR HEAD Extreme Noise Terror	Head Eruption HURT1 (P)
25	31	SEVENTH SON OF A SEVENTH SON Iron Maiden	EMI EMD1006 (E)
26	11	GUITAR MASTERS Various	Roadrunner RR94831 (P)
27	33	THE NUMBER OF THE BEAST Iron Maiden	Fame/EMI FA3178 (E)
28	15	WHITESNAKE 1987 Whitesnake	EMI EMC3528 (E)
29	22	HOUSE OF LORDS House Of Lords	RCA PL88530 (BMG)
30 NEW		HELTER SKELTER Vow Wow	Arista 209691 (BMG)
31	21	PYROMANIA Def Leppard	Vertigo VERS2 (F)
32	29	LIVE AFTER DEATH Iron Maiden	EMI RIP1 (E)
33	16	FABULOUS DISASTER Exodus	MFN MFN90 (P)
34	25	SMASHES, THRASHES & HITS Kiss	Vertigo B367591 (F)
35	17	THE THIEVING MAGPIE Marillion	EMI MARL1 (E)
36	26	ELIMINATOR ZZ Top	Warner Brothers W3774 (M)
37	18	PIECE OF MIND Iron Maiden	EMI EMA800 (E)
38 NEW		OVER THE EDGE Hurricane	Enigma ENVLP511 (E)
39	27	GREATEST HITS Journey	CBS 4631491 (C)
40 NEW		ARE YOU SITTING COMFORTABLY? IQ	Squawk/Vertigo B364291 (F)

Compiled by Music Week Research/Gallup from a nationwide panel of 366 shops.

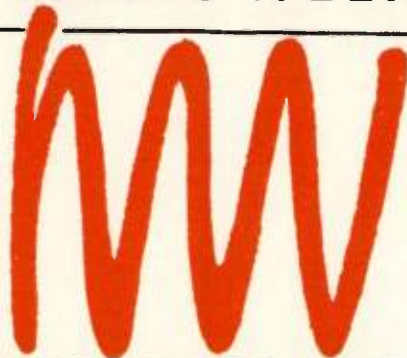
TOP 75 SINGLES

1 APRIL 1989



Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

MUSIC WEEK



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No1	LIKE A PRAYER ○		Sire W 7539(T) (W)
2	TOO MANY BROKEN HEARTS ○		PWL PWL(T) 32 (P)
3	THIS TIME I KNOW IT'S FOR REAL ○		Warner Brothers U 7780(T) (W)
4	STRAIGHT UP		Siren/Virgin SRN(T) 111 (E)
5	KEEP ON MOVIN'		10/Virgin TEN(X) 263 (E)
6	PARADISE CITY		Geffen GEF(T) 50 (W)
7	CAN'T STAY AWAY FROM YOU		Epic 651444 7 (651444 8) (C)
8	I'D RATHER JACK		PWL PWL(T) 25 (P)
9	HELP ○		London LON(X) 222 (F)
10	I BEG YOUR PARDON		Atlantic A 8969(T) (W)
11	INTERNATIONAL RESCUE		WEA YZ 347(T) (W)
12	STOP ○		A&M AM(Y) 440 (F)
13	ETERNAL FLAME		CBS BANGS(T) 5 (C)
14	DON'T BE CRUEL		MCA MCA(T) 1310 (F)
15	PEOPLE HOLD ON		Ahead Of Our Time CCJ(T) 5(T) (I/RT)
16	I HAVEN'T STOPPED DANCING YET		PWL PWL(T) 33 (P)
17	SLEEP TALK		Def Jam 654656 7 (12"-654656 6) (C)
18	LOVE CHANGES EVERYTHING ○		Really Useful/Polydor RUR(X) 3 (F)
19	ONE MAN		Cooltempo/Chrysalis COOL(X) 183 (C)
20	LEAVE ME ALONE		Epic 654672 7 (12"-654672 6) (C)
21	HEY MUSIC LOVER		Rhythm King/Mute LEFT 30(T) (I/RT)
22	FIRE WOMAN		Beggars Banquet BEG 228(T) (W)

MIDNIGHT OIL
BEDS ARE BURNING

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+ LIMITED EDITION 7" GATEFOLD EP.

41	LOVE IN THE NATURAL WAY		MCA KIM(T) 11 (F)
42	INDESTRUCTIBLE		Arista 112074 (12"-612074) (BMG)
43	TURN UP THE BASS		ffrr/London FFR(X) 24 (F)
44	VERONICA		Warner Brothers W 7558(T) (W)
45	WAGES DAY		CBS DEAC(T) 8 (C)
46	BIG BUBBLES, NO TROUBLES		RCA PB 42089 (12"-PT 42090) (BMG)
47	MY PREROGATIVE		MCA MCA(T) 1299 (F)
48	BEDS ARE BURNING		Sprint/CBS OIL(T) 3 (C)
49	LET'S GO ROUND THERE		Epic BLOND(T) 3 (C)
50	DANCERAMA		Parlophone (12)SSS 5 (E)
51	JOCELYN SQUARE		Fontana/Phonogram MONEY 7(12) (F)
52	GOT TO KEEP ON		ffrr/London FFR(X) 25 (F)
53	BEAUTY'S ONLY SKIN DEEP		Mango/Island (12)MNG 105 (F)
54	DON'T WALK AWAY (Remix)		A&M AM(Y) 462 (F)
55	REQUIEM		Teldec/WEA YZ 345(T) (W)
56	DAYS LIKE THIS		MCA MCA(T) 1325 (F)
57	DON'T TELL ME LIES		Siren/Virgin SRN(T) 109 (E)
58	EVERYTHING COUNTS		Mute (12)BONG 16 (I/RT/SP)
59	ANTI-SOCIAL		Island (12)IS 409 (F)
60	MONKEY GONE TO HEAVEN		4AD (B)AD 904 (I/RT)
61	END OF THE LINE		Wilbury/Warner Brothers W 7637(T) (W)
62	THE MONKEES EP		Arista 112157 (BMG)

- 23** ¹⁴ BLOW THE HOUSE DOWN
Living In A Box Chrysalis LIB(X) 5 (C)
- 24** ²¹ ROUND & ROUND
New Order Factory FAC 2637 (12"-FAC 263) (P)
- 25** ²⁹ FAMILY MAN
Roachford CBS ROA(T) 5 (C)
- 26** ^{NEW} THE BEAT(EN) GENERATION
The The  Epic EMU(T) 8 (C)
- 27** ²⁰ CELEBRATE THE WORLD
Womack & Womack 4th + B'way/Island (12)BRW 125 (F)
- 28** ^{NEW} AMERICANOS
Holly Johnson  MCA MCA(T) 1323 (F)
- 29** ³⁵ GOT TO GET YOU BACK
Kym Mazelle Syncopate/EMI (12)SY 25 (E)
- 30** ⁴⁰ MUSICAL FREEDOM (MOVING ON UP)
Paul Simpson featuring Adeva Cooltempo/Chrysalis COOL(X) 182 (C)
- 31** ¹⁹ I DON'T WANT A LOVER
Texas Mercury/Phonogram TEX 1(12) (F)
- 32** ²² BELFAST CHILD
Simple Minds Virgin SMX(T) 3 (E)
- 33** ^{NEW} BABY I DON'T CARE
Transvision Vamp  MCA TVV(T) 6 (F)
- 34** ^{NEW} CAN YOU KEEP A SECRET? (89 Mix)
Brother Beyond Parlophone (12)R 6197 (E)
- 35** ³⁷ ONLY THE LONELY
T'Pau Siren/Virgin SRN(T) 107 (E)



- 36** ²⁵ EVERY ROSE HAS ITS THORN
Poison Enigma/Capitol (12)CL 520 (E)
- 37** ³⁹ THE RATTLER
Goodbye Mr. Mackenzie Capitol (12)CL 522 (E)
- 38** ^{NEW} SHE'S A MYSTERY TO ME
Roy Orbison Virgin VS(T) 1173 (E)
- 39** ²⁶ NOTHING HAS BEEN PROVED
Dusty Springfield Parlophone (12)R 6207 (E)
- 40** ⁴² OF COURSE I'M LYING
Yello Mercury/Phonogram YELLO 3(12) (F)

- 63** ^{NEW} FEELS SO GOOD
Van Halen Warner Brothers W 7565 (T) (W)
- 64** ^{NEW} PLANET E
C.S. Flight RCA - (12"-PT 49404) (BMG)
- 65** ⁴⁴ MEAN MAN
W.A.S.P. Capitol (12)CL 521 (E)
- 66** ^{NEW} YOUR LOVE
Hipsway Mercury/Phonogram MER(X) 279 (F)
- 67** ⁶⁸ THIS IS SKA
Longsy D Big One (V)VBIG 13 (I/RT)
- 68** ^{NEW} JANE
Perfect Day London LON(X) 188 (F)
- 69** ⁶⁰ DON'T SHED A TEAR
Paul Carrack Chrysalis CHS(12) 3164 (C)
- 70** ^{NEW} HOLLOW HEART
Birdland Lazy LAZY 13(T) (I/RE)
- 71** ⁵⁰ SOMETHING'S GOTTEN HOLD OF MY HEART
Marc Almond feat. Gene Pitney Parlophone (12)R 6201 (E)
- 72** ^{NEW} LIKE PRINCES DO
Diesel Park West Food/EMI (12)FOOD 19 (E)
- 73** ⁴⁹ HOLD ME IN YOUR ARMS
Rick Astley RCA PB 42615 (12"-PT 42616) (BMG)
- 74** ⁷⁴ DREAMIN'
Venessa Williams Wing/Polydor WING(X) 4 (F)
- 75** ⁴⁸ WILD THING/LOC'ED AFTER DARK
Tone Loc Delicious/4th + B'way/Island (12)BRW 121 (F)

cooltempo

Paul Simpson
featuring Adeva
Musical Freedom



7"- COOL 182
12"- COOLX 182

Free at last...



T W E L V E • I N C H

- | | | | | | | | |
|----|-----|--------------------------------|--------------------------------------|----|-----|-----------------------|--|
| 1 | 2 | KEEP ON MOVIN' | Soul II Soul feat. Caron Wheeler | 21 | NEW | ETERNAL FLAME | Bangles |
| 2 | 1 | LIKE A PRAYER | Madonna | 22 | NEW | PLANET E | KC Flight |
| 3 | 3 | STRAIGHT UP | Paula Abdul | 23 | 21 | INTERNATIONAL RESCUE | We've Got A Fuzzbox And We're Gonna Use It |
| 4 | 4 | THIS TIME I KNOW IT'S FOR REAL | Donna Summer | 24 | NEW | GOT TO KEEP ON | Cookie Crew |
| 5 | 8 | SLEEP TALK | Alyson Williams | 25 | 10 | TURN UP THE BASS | Tyree feat. Kool Rock Steady |
| 6 | 14 | DON'T BE CRUEL | Bobby Brown | 26 | NEW | AMERICANOS | Holly Johnson |
| 7 | 12 | I BEG YOUR PARDON | Kan Kan | 27 | 22 | BELFAST CHILD | Simple Minds |
| 8 | 7 | PEOPLE HOLD ON | Coldcut featuring Lisa Stansfield | 28 | NEW | REQUIEM | London Boys |
| 9 | NEW | FIRE WOMAN | The Cult | 29 | NEW | DANCERAMA | Sigue Sigue Sputnik |
| 10 | 5 | ONE MAN | Chanelle | 30 | 24 | OF COURSE I'M LYING | Yello |
| 11 | 6 | TOO MANY BROKEN HEARTS | Jason Donovan | 31 | 32 | FAMILY MAN | Roachford |
| 12 | 11 | MUSICAL FREEDOM (MOVING ON UP) | Paul Simpson featuring Adeva | 32 | 16 | STOP | Sam Brown |
| 13 | 15 | PARADISE CITY | Guns N' Roses | 33 | NEW | MONKEY GONE TO HEAVEN | Pixies |
| 14 | NEW | THE BEAT(EN) GENERATION | The The | 34 | 26 | LEAVE ME ALONE | Michael Jackson |
| 15 | 13 | CAN'T STAY AWAY FROM YOU | Gloria Estefan & Miami Sound Machine | 35 | 17 | BLOW THE HOUSE DOWN | Living In A Box |
| 16 | 21 | ROUND & ROUND | New Order | 36 | NEW | JOELLY SQUARE | Love And Money |
| 17 | 9 | HEY MUSIC LOVER | S'Xpress | 37 | 26 | THIS IS SKA | Longsy D |
| 18 | 31 | I HAVEN'T STOPPED DANCING YET | Pat & Mick | 38 | NEW | BABY I DON'T CARE | Transvision Vamp |
| 19 | 18 | I'D RATHER JACK | The Reynolds Girls | 39 | 25 | CELEBRATE THE WORLD | Womack & Womack |
| 20 | 19 | GOT TO GET YOU BACK | Kym Mazelle | 40 | 10 | VOODOO RAY EP | A Guy Called Gerald |

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12" OR - 12 - 33

US TOP FORTIES

★★★★★ SINGLES

1*	2	ETERNAL FLAME, Bongles	Columbia
2*	3	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3*	4	THE LOOK, Roxette	EMI
4*	5	MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Brothers
5	1	THE LIVING YEARS, Mike & The Mechanics	Atlantic
6*	7	SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
7*	8	WALK THE DINOSAUR, Was (Not Was)	Chrysalis
8*	14	STAND, R.E.M.	Warner Brothers
9*	12	DREAMIN', Vanessa Williams	Wing
10	6	LOST IN YOUR EYES, Debbie Gibson	Atlantic
11*	25	LIKE A PRAYER, Madonna	Sire
12*	16	YOU GOT IT, Roy Orbison	Virgin
13*	17	SUPERWOMAN, Karyn White	Warner Brothers
14	15	JUST BECAUSE, Anita Baker	Elektra
15	10	YOU'RE NOT ALONE, Chicago	Reprise
16*	20	YOUR MAMA DON'T DANCE, Poison	Enigma
17*	26	FUNKY COLD MEDINA, Tone-Loc	Delicious
18*	21	MORE THAN YOU KNOW, Martika	Columbia
19*	24	HEAVEN HELP ME, Deon Estus	Mika
20*	27	I'LL BE THERE FOR YOU, Bon Jovi	Mercury
21	11	PARADISE CITY, Guns N' Roses	Geffen
22	13	DON'T TELL ME LIES, Breathe	A&M
23	9	RONI, Bobby Brown	MCA
24*	28	SECOND CHANCE, Thirty Eight Special	A&M
25*	30	ROOM TO MOVE, Animonon	Polydor
26*	32	THINKING OF YOU, Sa-Fire	Cutting
27*	31	ROCKET, Def Leppard	Mercury
28	18	YOU GOT IT (THE RIGHT STUFF), New Kids On The Block	Col/CBS
29	22	CRYIN', Vixen	EMI
30*	33	SINCERELY YOURS, Sweet Sensation	Atco
31*	36	ORINOCO FLOW (SAIL AWAY), Enya	Geffen
32	23	STRAIGHT UP, Paula Abdul	Virgin
33	19	I BEG YOUR PARDON, Kon Kan	Atlantic
34*	-	AFTER ALL, Cher & Peter Cetera	Geffen
35	-	RADIO ROMANCE, Tiffany	MCA
36*	-	FOREVER YOUR GIRL, Paula Abdul	Virgin
37*	-	REAL LOVE, Jody Watley	MCA
38	40	ONE, Metallica	Elektra
39*	-	CULT OF PERSONALITY, Living Colour	Epic
40*	-	IKO IKO (From Rain Man), The Belle Stars	Capitol

★★★★★ ALBUMS

1	1	ELECTRIC YOUTH, Debbie Gibson	Atlantic
2	2	DON'T BE CRUEL, Bobby Brown	MCA
3	5	TRAVELING WILBURYS, Traveling Wilburys	Wilbury
4	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	3	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
6*	6	MYSTERY GIRL, Roy Orbison	Virgin
7*	7	LOC-ED AFTER DARK, Tone-Loc	Delicious
8*	10	HANGIN' TOUGH, New Kids On The Block	Columbia
9	9	IVID, Living Colour	Epic
10*	16	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
11	11	G N'R LIES, Guns N' Roses	Geffen
12	8	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
13	14	NEW JERSEY, Bon Jovi	Mercury
14	12	HYSTERIA, Def Leppard	Mercury
15	13	GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
16*	17	LIVING YEARS, Mike & The Mechanics	Atlantic
17	15	GREEN, R.E.M.	Warner Brothers
18*	18	BEACHES, Original Soundtrack	Atlantic
19	19	SILHOUETTE, Kenny G	Arista
20	23	OUT OF ORDER, Rod Stewart	Warner Bros
21	22	KARYN WHITE, Karyn White	Warner Bros
22*	28	EVERYTHING, The Bangles	Columbia
23	21	OPEN UP AND SAY...AHH!, Poison	Enigma
24*	29	SKID ROW, Skid Row	Atlantic
25	20	THE GREAT RADIO CONTROVERSY, Tesla	Geffen
26*	30	THE TRINITY SESSION, Cowboy Junkies	RCA
27*	27	...AND JUSTICE FOR ALL, Metallica	Vertigo
28	25	WINGER, Winger	Atlantic
29	26	WATERMARK, Enya	Geffen
30	31	HOLD AN OLD FRIEND'S HAND, Tiffany	MCA
31	24	TRACY CHAPMAN, Tracy Chapman	Elektra
32*	-	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
33*	35	SPIKE, Elvis Costello	Warner Bros
34*	37	MELISSA ETHERIDGE, Melissa Etheridge	Island
35	32	HOLD ME IN YOUR ARMS, Rick Astley	RCA
36	33	RATTLE AND HUM, U2	Island
37	34	GREATEST HITS, Journey	Columbia
38	36	HEARTBREAK, New Edition	MCA
39	38	TECHNIQUE, New Order	Qwest
40*	-	THE RIGHT STUFF, Vanessa Williams	Wing

Charts courtesy Billboard, April 1, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R

LP REVIEWS



STOCK IT

DE LA SOUL: 3 Feet High and Rising. Big Life/Tommy Boy DLSLP1. This is an inspired 33-track concept LP from the weirdest and most innovative hip hop act ever. Inevitably some of the tracks are less than essential, but they tend to be the sub-one-minute bouts of weirdness. It is the superb full-blown raps like Jenifa Taught Me, Tread Water, Eye Know, Ghetto Thang and Me Myself And I (the current single), which will make this the most important hip hop LP of 1989. **AB**

VARIOUS ARTISTS: The Best Of Belgian New Beat. Jive HOP230. Much touted in some quarters, Belgian New Beat is seen as the intelligent successor to acid house. If anything, the music on this LP seems to be a few steps behind that of last summer's excesses. At best it recalls Depeche Mode at their most grumpy; only Eighty Eight, with its regimented chorus, threatens to burst into life. Not really very interesting. **DG**

HALF MAN HALF BISCUIT: ACD. Probe Plus. CD Probe 8. Perhaps the only band to mix humour with music and not become boring after the first listen are paid tribute on this 17-track compilation. Their scathing and wickedly observant lyrics make an irresistible combination with the bubbling post-punk tunes and this should achieve respectable sales within indie circles if not further. **NR**

BLOOD BROTHERS: Honey & Blood. Jive HIP 66. Hard-nosed guitar rock that has distinct overtones of the Clash but with nods towards U2 in one direction and HM in the other. The guitar work is crisp and brutal, and the excellent production means that it holds its own with the prominent vocals, particularly on Vanilla Girl and Gasoline with their powerful melodies. Yobs with soft centres. **DG**

THE SHRUBS. Vessels Of The Heart. Public Domain DOM 2. Distribution: Backs/Cartel. Better late than never for The Shrubs' fourth, on the new Public Domain label. While still allowing for the fact that Nick Hobb's quavering voice and the band's fractured guitar-based rhythms — think of Pere Ubu and Beefheart — still move around like an odd sock in the tumble drier, there's a more focused and less extreme approach this time around. Certified left-field favourites. **MA**



STOCK IT

WENDY WALDMAN: Letter Home. Cypress YL 0102. Distribution: Sonet/PRT. A welcome return for one of the strongest voices from the West Coast in the late Seventies, this is an album full of lyrical and vocal fire. Recorded in Nashville, the poignant Letter Home could succeed with New Country audiences. Elsewhere, the punchy Tonight and Price Of Love show that Waldman has not lost the gift for the lean, strong songwriting she shares with Jackson Browne. **DL**

DEPECHE MODE: 101. Mute Records. Stumm 101. Released to coincide with the concert/documentary film of the same name, this 20-track set spans the Mode catalogue from the moody pop noir of the first half to the less cold and more accessible dance numbers on the second half. The live sound may be a little sparse for some, but Mode fans, in particular, will adore it. **MR**



STOCK IT

THE PURSUIT OF HAPPINESS: Love Junk. Chrysalis CCD 1675. This has to be one of the freshest, most invigorating and straight forward rock albums this year. Powerful guitar riffs, blustering rhythms and strong female backing vocals prove the perfect vehicle for Moe Berg's endearing vocals and disarmingly honest lyrics. If justice prevails these wonderful songs will make this Toronto-based band big stars. Give it a listen. **MR**

THRASHING DOVES: Trouble In The Home. A&M. AMA 5235. The Doves' maturity is noticeable on this their second LP which combines some gritty rock and roll with some impassioned ballads. Nothing leaps out as a hit single, which could hold sales back, taken as a whole this varied set flows well and bites hard. **NR**

DUNCAN DHU. Duncan Dhu. Creation CRELP 042. Distribution: Rough Trade/Cartel. Three hit albums and bigger than U2 or Michael Jackson on home turf, Spanish independent pop heroes Duncan Dhu are Creation's latest offering, a not unapplicable home for these acoustic chords, frothy rhythms and romantic climes. Dhu's traditionalism in both their Spanish, Eurovision airs and the bobbing fifties/rockabilly lilt is not exactly about to set anyone on fire, Creation fans included but a curio at least. **MA**

KMFDM: Don't Blow Your Top. Skysaw SAWS. With a little engineering help from Adrian Sherwood, KMFDM slash out with a steel-edged, chromium-plated mega-mix of industrial hip hop tempered with funk. Superlative song Disgust is a sensuous blend of smooth bass, hard drums and a wicked chorus, while Oh Look meshes radio samples and industrial noise to display a sense of black humour not to be ignored. This album drills you to the dance floor. **SD**

HARRY CONNICK JNR: 20. CBS 462 996. American jazz musician Connick wheels his piano right into your living room and there's no messin' about — this is pure nostalgia. Connick's confident style unashamedly echoes Errol Garner and Thelonius Monk and the introduction of vocals, on this his second LP, conveys more of his Southern personality. Tracks include Stars Fell On Alabama, Lazy River and Basin Street Blues. **KF**

TERMINAL CHEESECAKE: Johnny Town-House. Wiji Records. WIJLP1. Distribution: Southern Studios. The Cheesies debut long-player finds them d-

most catching the intensity of their live set which is a good start. Sounding at times like early Swans with Big Black drums and base thrown in for good measure they attempt with considerable success to supply a soundtrack for your worst nightmare. The only problem is — who needs it? **LF**

ALEX KONADU: Live in London. World Circuit. WCB09. From the volume of the background response, Konadu seem to have made quite an impression as a live performer on his new-found fans outside Ghana. But on vinyl his music has limited appeal to those unfamiliar with his brand of Ashanti guitar band hi-life. Side two is slightly more rhythmic with faster guitar and bouncy tracks. **OD**

NINE POUND HAMMER. The Mud. The Blood And The Beers. Wanghead WH007. Distribution: Shigaku. With Bye, Bye Glen Frey making Nine Pound Hammer's intentions clear, this debut rattles and rolls with a strange country-tinged powerchord venom that would placate any Jason and The Scorchers fans, while impressing the most resilient of thrash fans. Like Johnny Cash fronting The Clash, Nine Pound Hammer are a ridiculous punky pop blast with a love of soulful harmony, the rockabilly style and all points south of the border. **DEH**

STRAY CATS: Blast Off. EMI MTL 1040. Their previous success was based, as much on their abilities, as on the shock of a brash young bunch promoting a then unfashionable style of music. That punkabilly still remains, but is less surprising this time round. All the ingredients of good rockin' are included (satisfyingly four of the 10 titles refer in some way to rockin') and plaudits must once again be heaped on Dave Edmunds' superb production. It worked before and there's no reason why it shouldn't once more. **DH**

MCCARTHY: The Enraged Will Inherit The Earth. Midnight Music. CHIME 00.47. One of the C86 indie brigades plucky survivors follow up their disappointing debut LP with a hardened and convincing display of honest guitar pop. The straight-to-the-point lyrics pull no punches as the colourful guitar work rings out. Only the vocals fail to really let go but it's a might impressive set nonetheless. **NR**

HARRY ADAMSON: Moss Side Story. Mute STUMM 53. Former Magazine man, Adamson follows his homage to The Man With The Golden Arm with a cinematic pastiche of his own. Moss Side Story is riddled with filmic images but never creates a whole as an audio experience due to its lack of obvious melody motifs — as featured on the aforementioned title theme. In comparison, Moss Side Story is a disappointment, but in its own right, this Mancunian melodrama is the perfect monochrome illustration of frustration in a northern town. Evocative and entertaining. **DEH**

Easter good eggs:
Martin Aston, Andy Beevers,
Sarah Davis, Ola Daring, Karen
Faux, Leo Finlay, David Giles,
Dave E Henderson, Duncan
Holland and Nick Robinson

Reviewed by Jerry Smith

BIRDLAND: Hollow Heart. (Lazy LAZY 13(T)). Spluttering into life beneath a barrage of guitars, these four blonde mop-tops, formerly known around Birmingham as Zodiac Motel, dispatch four slices of thrashing pop noise, with their catchy vocals sadly submerged in the melee. Expect plenty of exposure for an up and coming new band.

HOLLY JOHNSON: Americanos. (MCA(D) MCA(TC) 1323). From anyone else this would be a highly promising release, but for Holly Johnson, particularly after his number three hit with the superb Love Train, it's a merely slick and one dimensional example of pop. Will no doubt do well, but he can do a lot better.



KIRSTY MACCOLL: Free World. (Virgin KMA(JI)). Kirsty MacColl makes one of her far too infrequent forays into the pop world with a short, sharp and totally irresistible slice of effervescent pop. Fairly fizzing, it surely can't fail. Also features a rather too faithful version of The Smiths' 'You Just Haven't Earned It Yet Baby'.

YELLO: Of Course I'm Lying. (Mercury/Phonogram YELLO 3(12)). Purveyors of outstanding soundscapes, the eclectic Swiss duo of Boris Blank and Dieter Meier let loose a further atmospheric ballad from their excellent Flag album, and a fine example of their dramatic, original symphonic sounds.



MARC ALMOND: Only The Moment. (Parlophone/EMI (12)R(C/S) 62.0). The follow up to his number one hit, 'Something's Gotten Hold Of My Heart', is a brilliant and epic ballad, delivered in his inimitable, torch song style, from his absolutely superb The Stars We Are album. Another chart certainty.



MARC ALMOND: back on his own, but a chart cert

THE BLOW MONKEYS: This Is Your Life. (RCA PB 42695(PT 42696)). The problem with the Blow Monkeys is that they have become ineffectual and bland, a fact borne out by the success of Dr Robert's rawer house hit with Wait, but the new version of a track from their Whoops! There Goes The Neighbourhood LP shows he still writes fine pop songs.

M.C. MELL'O': Comin' Correct. (Republic LIC 007). Fast 'n' furious, London's MC Mell'O' delivers hard and direct, aiming to excite and incite with heavy beats beneath his rapid fire rap. Simple but very effective.



WHAT?NOISE: Vein. (Cut Deep CUT 12002). Striking debut four-track single from the Manchester three piece with a pounding drum-beat base and searing guitar moulded into an oppressive and haunting overall sound. Well worth checking out.

THULE: La Jamais Contente. (Wiiiija WIIIIJIT 3). Thule develop interestingly as this four track EP expands on their ideas for brutal and intricate rhythms, building up strong moody tracks. Cult appreciation will no doubt follow.

VAN HALEN: Feels So Good. (WEA W 7565(T)). Van Halen just haven't been the same since David Lee Roth left and a weak ballad, from their OUB12 LP, emphasises

it, bearing all the relevant Van Halen trademarks but in a lacklustre way.

GIPSY KINGS: A Mi Manera. (A.I. (12)A1 310). France's highly praised Gipsy Kings release their own flamenco version of the old chestnut My Way, and with their inimitable style and foot-tapping verve which could bring it to wide attention.



THE REGGAE PHILHARMONIC ORCHESTRA: Love And Hate. (Mango/Island (12)MNG 100). A new recording of a track from their debut album proves to be a highly effective, soulful ballad, with a moody spoken vocal dramatically backed by sweeping strings and a pumping rhythm. Certainly deserves wide exposure.

1927: That's When I Think Of You. (WEA YZ 351(T)). They seem to have been picking up every award going in their native Australia, but it's hard to see why as this debut UK single is a charming enough ballad if not exactly innovative or striking, just competent and catchy.

PATRIC: The Message. (Orange JOOS 1T). Interesting debut from a London band boasting three delicate songs whose warm, yet, vulnerable vocals are backed up by spiky guitars and folksy harmonies. One to check out.



THE REGGAE Philharmonic Orchestra: sweeping and pumping



BIRDLAND: thrashing, spluttering, expect exposure for the new band

THE OTHER CHART

TOP 40 SINGLES

1	3	INTERNATIONAL RESCUE	WEA YZ347 (W)
2	1	ROUND AND ROUND	Factory FAC263 (P)
3	6	THE RATTLER	Capitol CLS22 (E)
4	16	ETERNAL FLAME	CBS BANG55 (C)
5	-	OF COURSE I'M LYING	Mercury YELLO3 (F)
6	2	EVERYTHING COUNTS (LIVE)	Mute BONG16 (RT/SP)
7	-	LET'S GO ROUND THERE	Epic BLOND3 (C)
8	4	WHO WANTS TO BE THE DISCO KING	Polydor GONE6 (F)
9	5	VAGABONDS	EMI NMA8 (E)
10	8	WHEN I GROW UP	Cooking Vinyl LON219 (F)
11	-	JOCELYN SQUARE	Fontana MONEY7 (F)
12	9	TAKE ME	Fontana BDX1 (F)
13	7	WHAT I AM	Geffen GEF49 (W)
14	11	THE GOLDEN CALF	Kitchenware SK41 (C)
15	10	THE WILD ROVER EP	Virgin S4F1 (E)
16	14	INFO FREAKO	Food FOOD18 (E)
17	12	RAIN, STEAM AND SPEED	Silverstone ORE4 (P)
18	13	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone R4621 (E)
19	18	MADE OF STONE	Silverstone ORE2 (P)
20	15	CAN'T BE SURE	Rough Trade RT218 (L/RT)
21	-	SOMETHING GOOD	Circa TR25 (E)
22	21	OPEN LETTER (TO A LANDLORD)	Epic LCL4 (C)
23	17	CRACKERS INTERNATIONAL EP	Mute MJTE93 (RT/SP)
24	20	HAVE LOVE, WILL TRAVEL (EP)	Food SGE2825 (E)
25	-	MA AND PA	Epic FISH2 (C)
26	19	CAN U DIG IT?	RCA PB42621 (BMG)
27	23	THE POWER OF THE LARD	Alternative Tentacles VIRUS721 (L/RT)
28	24	STAND	Warner Bros W7577 (W)
29	-	OUT OF MY MIND	Polydor XWY1 (F)
30	-	ALL THE MYTHS ON SUNDAY	Food FOOD17 (E)
31	22	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	HMV POP1520 (E)
32	27	DREAM KITCHEN	Virgin VS1145 (E)
33	29	TOUCH ME I'M SICK	Blast First BFPP046 (L/RT)
34	31	HOT THING	Virgin VS1165 (E)
35	26	DIZZY	4AD AD902 (L/RT)
36	-	THROWING IT ALL AWAY	RS EIRST02 (F)
37	30	LESS THAN SENSELESS	Decoy DYS2 (SRD)
38	36	IS THIS LOVE?	Virgin KSW1 (E)
39	-	NEVER ANOTHER SUNSET	Avalonic AVE2 (APT)
40	35	YOUR LOVE TAKES ME HIGHER	WEA YZ357 (W)

TOP 20 ALBUMS

1	-	101	Mute STUMM55 (RT/SP)
2	1	TECHNIQUE	Factory FAC275 (P)
3	2	THE INNOCENTS	Mute STUMM55 (RT/SP)
4	3	SHOOTING RUBBERBANDS AT THE MOON	Geffen WK218 (W)
5	4	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
6	-	A CHANGE IN THE WEATHER	Special Delivery SPD1022 (I/NM)
7	5	THUNDER AND CONSOLATION	EMI EMC3552 (E)
8	12	STRANGE KIND OF LOVE	Fontana SFLP7 (F)
9	6	GREEN	Warner Bros WK234 (W)
10	8	EIGHT LEGGED GROOVE MACHINE	Polydor GOMLP1 (F)
11	7	PLAYING WITH FIRE	Fire FIRELP16 (P)
12	10	DESERT ORCHID	Food FOODLP1 (E)
13	15	SHAKESPEARE ALABAMA	Food FOODLP2 (E)
14	14	POP SAID...	CBS 4628941 (C)
15	-	A HOLOCAUST IN MY HEAD	Head Eruption HURT1 (P)
16	19	KING SWAMP	Virgin V2577 (E)
17	9	FREAKY TRIGGER	Virgin V2571 (E)
18	-	NEVER ANOTHER SUNSET	Avalonic AVELP1 (APT)
19	13	HUNKPAPA	4AD CAD901 (L/RT)
20	-	SURFER ROSA	4AD CAD303 (L/RT)

Something ventured, nothing gained

Western musicians like Billy Bragg and Michelle Shocked are taking the commendable ideal of something for nothing to eager fans in East Berlin. Matthew Cole finds out why they do it

IMAGINE A concert where cheers and applause can never turn into lucrative record sales. This is East Berlin's Festival des Politischen Liedes where Western musicians find plenty of rewards, but none of them financial.

The Political Song Festival, staged by the youth branch of the Communist Party, is fast becoming one of the Eastern Bloc's premier rock events. Its roots are firmly planted in folk music, but the distinction gets more blurred each year. This year's headliner, Billy Bragg, would much rather play a cover of I Fought The Law than The Times They Are A-Changing.

Bragg has played three successive years at the festival and is now a well-known name in the DDR. His manager Pete Jenner explains why they do it: "It's the same reason as we do benefits really. Obviously, if you just did things for hard cash you would never play gigs in the DDR. It's very different here, it's interesting and as socialists we both have an interest in getting behind the wall."

Bragg's running mate during his recent tour of the US was Michelle Shocked, and this year she joined him in Berlin. Unknown before her first appearance at the festival she was soon attracting the media's undivided attention. At her press conference were representatives from Radio Moscow as well as the DDR's state newspapers. A recording of one of her shows was immediately broadcast on national radio.

Shocked's Cooking Vinyl label mates, The Oyster Band, are old hands at playing in East Germany and, like Bragg, they have struck up a special relationship with this most hardline of Communist Bloc states. "We have a lot of friends

and even a bank account here now," says frontman John Jones. "The people are desperate for music, which does make them a lovely audience to play and we have a great time over here. The real problem is the time it takes out of the year. We will have to work to pay for this at some other time."

The Oyster Band went to Berlin this year immediately after recording their third album, *Ride*, and the festival provided an opportunity to work through new material. The seamless blend of folk tradition and rock charisma they have now mastered is the perfect soundtrack for the Berlin event.

"Folk bands tend to get invited because the establishment find them easier to handle," says Oyster Band songwriter and fiddle player, Ian Telfer. "But you have to offer a challenge as well. The organisers don't just invite smiling party hacks and bands that won't challenge people otherwise we wouldn't be here."

"There are plenty of things about the festival I'm not keen on," continues Telfer. "There comes a time when you realise you're not playing to the general public. At Michelle's first concert only 10 tickets were offered to the public, the rest came through the party youth organisation to individuals. Because of that, it's good that people like Billy Bragg push them a bit."

Telfer refers to an incident which became the scandal of the festival when Bragg wore a Gorbachev T-shirt for a show broadcast live on DDR television. Pete Jenner gives the Bragg party line: "Gorbachev is still a very touchy subject over here. When he started talking about Gorbachev and saying the revolution's just a T-shirt away it wasn't a very tactful thing, but I think it was necessary because a DDR artist couldn't say that."

Despite this little rumpus and some comments about the wall which upset some officials, Bragg expects to be back.

A repackaged version of his album, *Talking To The Taxman About Poetry*, has sold 40,000 copies through the state label Amiga. The bard of Barking's familiar feature are in the most unlikely company on the racks of the capital's record stores. Copies of LPs by Canadian country crooner Ian Tyson seemed to be selling like hot cakes in a store where Peter Gabriel was the only other familiar name.

Pete Jenner says the best argument for releasing vinyl in the DDR goes like this: "Why not?" He explains: "They don't export, so you lose nothing and they do pay mechanical royalties in hard currency."

Cooking Vinyl MD Pete Lawrence is tempted to give his label some exposure behind the iron curtain through a similar deal with Amiga. His reasons are sheer musical evangelism. "It would be great for our stuff to be known over here. Cooking Vinyl is a firm believer in music that crosses borders and



MICHELLE SHOCKED was soon attracting the Eastern Bloc media's undivided attention

there's no better example of doing that than coming here to Berlin."

Several incidents over the week highlighted this peculiar journey over social and cultural boundaries that the festival makes possible. One night in East Berlin's main concert hall the Oyster Band swapped their usual set for some English country dance tunes and 500 Berliners tried their hand at "stripping the willow" with a translator calling the steps.

A few nights earlier in the delightfully dingy festival club, the Oysters had eased their guitar and melodeon straps down a notch or two to indulge in some punk nostalgia assisted by Michelle Shocked and Billy Bragg. Trash thrash or traditional folk, the enthusiasm of East Berlin's gig goers accommodates anything that's going.

Unfortunately that's probably just as well. An international bill, drawn from Communist neighbours and friendly states from East Africa to the Caribbean, promised to be a fascinating exhibition of "red" world music. Sadly, most of it fell far short of expectations.

Full-time festival worker Kerstin Witzke says: "Sometimes socialist countries will send us a group we don't really want. It is not easy but

we do have more control now."

"With the Western artists, most of them we have heard of through West German television and radio, but by coming to the festival they become stars and people want to see them back again."

There is no question that those who taste the unique atmosphere of the event do return. "I can see a lasting relationship building up with the DDR," says John Jones. "And hopefully it will lead us into Russia. That's got to be the market of the future." His prediction may seem far fetched, but in East Berlin music is already penetrating where Coca Cola cannot reach.

'Obviously, if you just did things for hard cash you would never play gigs in the DDR,' Pete Jenner, Billy Bragg's manager

BILLY BRAGG has played three successive years at the festival and is now well-known in the DDR



DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	1	4	TOO MANY BROKEN HEARTS	Jason Donovan	PWL PWL(T)32 (P)
2	3	5	I'D RATHER JACK	Reynolds Girls	PWL PWL(T)25 (P)
3	2	6	HEY MUSIC LOVER	S'Express	Rhythm King/Mute LEFT30(T) (I/RT)
4	NEW		PEOPLE HOLD ON	Cold Cut/Lisa Stanfield	Ahead Of Our Time CCUTS(T) (RT)
5	4	3	ROUND AND ROUND	New Order	Factory FAC2637 (P)
6	NEW		I HAVEN'T STOPPED DANCING YET	Pat & Mick	PWL PWL(T)33 (P)
7	5	5	EVERYTHING COUNTS (LIVE)	Depeche Mode	Mute (12)BONG16 (I/RT/SP)
8	6	3	A LA VIE, A L'AMOUR	Jakie Quartet	PWL PWL(T)30 (P)
9	7	3	YO YO GET FUNKY	DJ Fast Eddie	Westside DJIN(T)7 (A)
10	9	6	THIS IS SKA	Longway D	Big One-(VVBIG13) (I/RT)
11	11	3	JUST A LITTLE MORE	DeLuxe	Unique UNQ5(T) (SP)
12	10	2	REACHIN'	Phase II	Republuc LIC(T)006 (I/RE)
13	NEW		VOODOO RAY (EP)	A Guy Called Gerald	Rhoni! RS804 (P)
14	NEW		THE REAL LIFE	Competition Of One	Desire-(WANTX16) (PAC)
15	12	2	BLACK IS BLACK	Jungle Brothers	Gee Si GEE(T)15 (I/RT)
16	NEW		UPTIGHT	Disco 2000	KLF Communications D2003(T) (I/RT)
17	8	8	FINE TIME	Yazz	Big Life BLR6(T) (I/RT)
18	NEW		COCOON	Timex	Lisson DOLE(Q)8 (P)
19	13	3	I'M RIFFIN' (ENGLISH RASTA)	M.C. Duke	Music Of Life 7NOTE25 (P)
20	15	15	CRACKERS INTERNATIONAL EP	Erasure	Mute (12)MUTE 93 (I/RT/SP)
21	19	3	RAIN, STEAM AND SPEED	Men They Couldn't Hang	Silverstone ORE(T)4 (P)
22	18	2	MADE OF STONE	Stone Roses	Silverstone ORE(T)2 (P)
23	17	10	ESPECIALLY FOR YOU	Kylie Minogue/J. Donovan	PWL PWL(T)24 (P)
24	16	2	I'M HOUSIN'	EPMD	Sleeping Bag SBUX(T)7 (I/RT)
25	14	7	CAN'T BE SURE	Sundays	Rough Trade RT(T)128 (I/RT)
26	23	2	NUIT DE FOLIE	Debut De Soiree	PWL Continental PWL(T)31 (P)
27	20	9	PROMISED LAND	Joe Smooth	Westside DJIN(T)6 (A)
28	NEW		I'M INTO SOMETHING GOOD	Peter Noone	Cypress YY5004 (A)
29	21	11	GET ON THE DANCE FLOOR	Rob Base & DJ E-Z Rock	Supreme/Profile SUPE(T)139 (A)
30	NEW		NEVER STOP	Front 242	Red Rhino Europe RRE8 (APT)
31	22	3	THE POWER OF LARD	Lard	Alternative Tent. VIRUS727 (I/RT)
32	27	15	FINE TIME	New Order	Factory FAC 2237 (12-FAC 223) (P)
33	NEW		SPEND THE NIGHT	Bom Bam	Desire -(WANTX15) (PAC)
34	28	3	CALLING	Angry Anderson	Food For Thought (12)YUM116 (P)
35	24	15	WALK ON	Smith & Mighty/J. Jackson	3 Stripe - (SAM 1114) (I/RE)
36	30	10	HIP HOUSE/I CAN DANCE	DJ Fast Eddie	Westside DJIN(T)5 (A)
37	32	5	TOUCH ME I'M SICK	Sonic Youth	Blast First-(BFFP46) (I/RT)
38	26	10	YOU'RE GONNA MISS ME	Turntable Orchestra	Republuc LIC(T)012 (I/RT)
39	34	2	LESS THAN SENSELESS	Megacity Four	Decay DYS2 (SRD)
40	NEW		TICKING TIMEBOMB	Tackhead	World-(WRO12) (SRD)

TOP 20 ALBUMS

1	NEW	101	Depeche Mode	Mute STUMM101 (I/RT/SP)
2	NEW	3	FEET HIGH AND RISING De La Soul	Big Life DLSLP1 (I/RT)
3	1	7	TECHNIQUE New Order	Factory FACT275 (P)
4	3	47	THE INNOCENTS Erasure	Mute STUMM55 (I/RT/SP)
5	2	17	WANTED Yazz	Big Life YAZZLP1 (I/RT)
6	4	36	KYLIE Kylie Minogue	PWL HF3 (P)
7	5	81	THE CIRCUS Erasure	Mute STUMM 35 (I/RT/SP)
8	NEW		A CHANGE IN THE WEATHER Gregson & Collister	Special Delivery SPD1022 (I/NM)
9	8	67	WONDERLAND Erasure	Mute STUMM 25 (I/RT/SP)
10	10	5	THE TEXAS CAMPFIRE TAPES Michelle Shocked	Cooking Vinyl COOK002 (I/RE)
11	6	3	PLAYING WITH FIRE Spacemen 3	Fire FIRELP16 (P)
12	12	12	SUBSTANCE New Order	Factory FACT200 (P)
13	9	6	UPFRONT '89 Various	PRT/Upfront UPFT89 (A)
14	RE		DAYDREAM NATION Sonic Youth	Blast First BFFP34 (I/RT)
15	14	8	ATLANTIC REALM Clannad	BBC REB727 (P)
16	15	2	THE BEST OF ELVIS COSTELLO Elvis Costello	Demon FIENDS2 (P)
17	RE		THE SINGLES 81-85 Depeche Mode	Mute MUTEL1 (I/RT/SP)
18	7	3	RECOGNITION Demon Boys	Music Of Life DEMON1 (P)
19	NEW		A HOLOCAUST IN YOUR HEAD Extreme Noise Terror	Head Eruption HURT1 (P)
20	NEW		NEVER ANOTHER SUNSET Rose Of Avalanche	Avalantic AVELP1 (APT)

A&R INDIES

TRACKING

by Dave Henderson

HEY LASAGNA head, have you heard the latest? Say what! And all that jive — because the biggest independent sensation to bust into the big boys' chart has just sped into the UK and landed itself in the top 20. **De La Soul** are the perpetrators of the hippest new groove with their album **Three Feet High And Rising** causing all the fuss, now that Big Life has licensed it from the eclectic Tommy Boy label from New York. So what makes these guys different from the regular hip hop dudes? Well, that's easy, De La Soul play "hippy hop", a brand of hip hop that's riddled with steals from all musical styles. But best of all it's got a humour and this platter, infiltrated with game show questions and stories about people who smell and have dandruff, has 23 tracks and never lets up. No 12-inch mixes for these guys, just a little pointer for all those who want to get back to peace, love and understanding (though not particularly in that order). So, as this week's Tracking rolls from the presses, you know what we're listening to ... and it's "Freakin' A!"

MORE HOT dancefloor sounds emanate from the marvy debut album from **S'Express**. Not the regulo six, Richter scale 10 dance mix you might expect. And, even though their three singles are included, Original Sound-tracks on Rhythm King is more of a trip to the late night shows with a touch of **John Carpenter**, the helicopters from **Apocalypse Now** and some **Marvin Gaye** Trouble Man and **Curtis Mayfield** Superfly funk thrown in for good measure. When the world looks back at its record collection, S'Express's Original Sound-track has a pride of place position next to any copy of Sgt Pepper's or any **Todd Rundgren** piece. Don't miss this trip!

THE EYAS Media label has been picked up for distribution by Rough Trade and the Cartel and its selective back catalogue of power electronics and stark percussion is joined this week by a new release from **Hole** titled **Other Tongues** Other Flesh (and that's an album). The New Rose label releases an album from aging trio **The Country Rockers** titled **Free Range Chicken**. The group, who are led by 69-year-old Sam Baird have 76-year-old Guais Farnham on drums and a mere stripping in bassist Durand who's 39. They offer some strange interpretations of the classics, including a wobbling but emotive **Wipe Out**. Certainly one to check out, through Pinnacle.

YET MORE from the vaults of **Pero Ubu**. Rough Trade completes a seven-handed collection of Ubu back catalogue with the release this week, on CD, of **Terminal Tower**. It's a fine retrospective of their single cuts, including the excellent **30 Seconds Over Tokyo** and **Final Solution**. If the going got a little hairy on their studio sets, this singles and best of compilation is certainly worth a second visit. Also on the second visit path is **Concrete Productions**, through Pinnacle, release of a best of **400 Blows** titled **Yesterday, Today, Tomorrow, Forever**. As with the group's past it's a mix of hardcore dance rhythms, weird snippets of strangeness and the seemingly inevitable tape-looped effects. In retrospect it can certainly be claimed that they were "ahead of their time".

THE SANDKINGS are touring Britain in support of their just released single, **Hope Springs Eternal** on the Long Beach label through Cartel, as are **The Snapdragons**. They have a new single on Native through APT called **Dole Boys On Futons**. Also through APT is the new album and single from **The Rose Of Avalanche**, both of which have made an independent chart showing this week. Both single and album are

called **Never Another Sunset** and the CD has an extra two tracks. The superb New York duo **They Might Be Giants** release a new single, strangely titled **Ana Ng** on the One Little Indian label through Nine Mile and the Cartel. What's it about? Well, it seems that Ana Ng is the most common Vietnamese surname in the US phone book. Good enough reason to ink a tribute, for sure.

THE FAST Forward Communications network promises a glut of intriguing material as we move into the second quarter of 1989. On 53rd And 3rd there's a 12-inch and album from **The Vaselines**, plus albums from **The BMX Bandits** and **The Beat Poets**. On Blast Furnace there's a 12-inch EP from **Lxxx** called **Here To Heartbreak** and a mini-album from **Holocaust**. Nightshift offers a 12-inch from **Kid Congo**, a compilation and a new album from **Lowlife** and an EP from **Lemonade Hayride** called **The Haunted House EP**. DTT will give the world an album, from **The Cropdusters**, a mini-album from **The Thanes**, a live album from **The Primevals** called **Neon Oven** and an album from **Baby Lemonade** called **One Thousand Secrets**. More news of these and mentions for **Cathexis** and **Planetarium** in the coming weeks.

AT NINE MILE, there's **Play Hard** 12-inches from **MC Buzz B**, **How Sleep The Brave**, and **The Dub Organiser** I've Got A Weapon. **The Deltones** pull a single from their **Choc Choc** album on Unicorn and that's released as a 7-inch and it's called **Stay Where You Are**. Coming soon is the second release from the **Inspiral Carpets** — an EP called **Train Surfing** on the Cow label — plus **Play Hard's** next release, a 12-inch from the **Train Set** called **Hold On**. From Birmingham there's deepest garage from **Django 3** with their **Find A Way** on the Swordfish label. **Unicorn** follow up the ska revival with **Skankin' Around The World**, a second LP of suitably savage sounds. On Chapter 22, **The Fanatics** offer a 12-inch called **Suburban Love Songs**. And there's an album in the very soonest of time from **Red Harvest** ... more on that when it spirals nearer.

MIRACLE LEGION release a new album called **Me And Mr Ray** on Rough Trade through Cartel. Meanwhile, Republic has a reissue of the classic crossover 12-inch from the highly rated **Phase II** — and that's called **Reachin'**. It'll be available in two mixes with 1987's **Mystery**, given a new mix oo. **The Hypnotics** release a 12-inch only on Situation Two through the Cartel under the title of **Justice In Freedom** with three extra tracks. Meanwhile they're on tour with the **Gaye Bykers**. **Peter Coyle** releases a new single on Big Big Massive called **I'd Sacrifice Eight Orcas** with Shirley MacLaine **Just To Be There**. This heartfelt ode is through Probe Plus and the Cartel and should be treasured dearly in any and all record collections — even if it's for the succinct connotations of the title alone.

THE SST label has a whole host of new releases through Rough Trade and the Cartel. **Black Flag's** **The First Four Years** features their earliest material. Former **Bad Brains** person **HR** crops up with **Human Rights**. **The Screaming Trees** have their second set, **Invisible Lantern**. And **Run Westy Run** release their debut self-titled album with the legend that they play "Short sharp shock underwater kebab guitar" music. Of course they do ... I knew I'd heard it before. Furthermore, **Brian Ritchie** trains his bass guitar for **Sonic Temple** And **The Court Of Babylon**. **The Volcano Suns** offer **Forced**, **Zooz Rift** goes **Murdering Hell's Happy Cretins** and **Kirk Kelly** offers anti-folk on **Go Man Go**. This is America like you've always pictured it ... on vinyl it slaps your head even harder.

THE GREAT Leap Forward have an excellent album on the Communications Unique label through Revolver and the Cartel. The group have developed into a fine, firesome, commercially melodic outfit under the banner "Bastard Bolshevism for groovy cats with demanding ears". Check it out for a **Wedding Present** momentum, some political sloganeering and some infatigable melody lines into the bargain **The Walking Seeds** release their second album, **Upwind Of Disaster** **Downwind Of Atonement** on the Glass label, who've shifted their operations to Pinnacle.

NOWYERTALKIN' Commando



Velvet Tongues

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"Sweet and chilling as a rose in the desert" *For The Record*

Connie Kaldor

Moonlight Grocery

CD LP CASSETTE
Canadian singer/songwriter Connie Kaldor's debut UK album, featuring the new single "Wanderlust".
"One of the finest songwriters in Canada" *Calgary Herald*



Watch out for Connie Kaldor on tour this summer with John Sebastian



Virgin's first year quells criticism

by Nicolas Soames

THIS MONTH Virgin Classics celebrates the first anniversary of its launch and if Simon Foster and his team had time, they could certainly look back with a considerable amount of satisfaction, for in that year much has been achieved.

Of course, with releases coming at a regular pace — there have been seven in March and, at the end of April come another 10 or so including some of great importance — and the launch of Virgin in Japan this month and further signings, including the Opera de Lyon under its conductor Kent Nagano, time is at a premium.

But Foster does say unequivocally that the first year has been a good one. He says so forcibly because there have been rumours within the industry that all is not well. "No new classical record company can be immediately profitable, and our target was that we should be operating at a profit by the end of the third year," says Foster.

"However, I am pleased to say that we are already 30 per cent up on the sales target we set ourselves for the first year, and that is very gratifying." Sales also in the US and France are ahead of targets. Only in Germany, Foster remarks candidly, has the launch not gone as well as hoped despite an extraordinary clutch of favourable reviews. "If you don't have a yellow label, it's hard," admits Foster.

In France, however, prizes — including, highly unusually, one for such inveterate English music as Finzi — have been converted into sales. "The Satie recording, with Anne Queffelec, which was released just before Christmas in France, is still selling at the rate of 50 copies a day in the Virgin Megastore on the Champs Elysees in Paris alone," says Foster.

The international best seller however, is without doubt the prize-winning opera, Britten's Paul Bunyan. It got into the top 20 *Billboard* charts in the US — a rare event for specialist opera. "Since we issued Paul Bunyan, it has gone like a train. And the only thing that has stopped it was when we temporarily ran out of copies."

It helped raise awareness of the Virgin Classics label in the US — where Virgin as a record name is not really known — to what Foster describes as "almost cult status"... something to which he is clearly not averse. It also helped the finances.

With some 10,000 copies of the two-CD set sold in the US alone, the project broke even before Christmas — and, according to Foster, that wasn't the first record to recover its costs.

The Orchestra of the Age of Enlightenment recordings — especially Schubert's Symphony No 9 under Mackerras — have done particularly well, along with the Tippett, Walton's *Belshazzar's Feast* (the best seller in UK terms, helped by music club sales) and the Satie recording.

Although the company started with an open mind towards the

three formats, it is now changing its attitude due, says Foster, purely to market forces. "Roughly six or seven per cent of our sales have been LP, with about 60 per cent CD and the rest tape. We do not issue tapes in Germany or LPs in the US. So we will now take more or less the same view as EMI, that only for the blockbusters will we offer LPs. As from this month, there will be an ever-decreasing number of titles on LPs."

In April there are no LPs. In May, from seven releases, just two LPs. In June, just one LP. In August no LPs and from September's selection of 13 titles, just one LP.

Virgin Classics now has some 55 titles in its catalogue, though it is committed to a release programme of between 90 and 100 titles a year. These are new recordings. The projected mid-price series will not come out until 1990, partly because the full-price are doing too well to warrant offering a cheaper range.

And Virgin is pressing ahead an ambitious but, he maintains, practical recording schedule. This month, the Opera de Lyon — contracted to do an opera a year in co-production with Radio France — is recording Prokofiev's *Love Of Three Oranges* in the original French. It is one of a series of co-productions and sponsorship deals which makes the bigger projects feasible for a company the size of Virgin Classics.

"Big opera is a kind of musical roulette for recording companies. And, while I admire what Erato is doing, I cannot see us doing another *La Boheme* or *La Traviata*," comments Foster. "Our projects must be recouped by accepted business standards, which effectively means within 18 months."

So, contrary to some opinions, Foster has been careful about whom he has signed exclusively to the label. These include the cellist Steven Isserlis (whose first recording, Elgar's Cello Concerto and Bloch's *Schelomo*, is due on April 27); and the French Philharmonic Orchestra under its conductor Marek Janowski in a co-production deal with Radio France.

Other names on a non-exclusive contract are Thomas Allen, singing Lieder. And Foster hopes to announce the signing of a German orchestra shortly, adding to his desire to make Virgin a truly international label.

And among the more unpredictable items scheduled for this year is a strong Veritas (period performance) release, recording of more Britten, including a cantata never recorded before; Dame Ethel Smythe's *Mass And The March Of The Suffragettes*; and Copland's opera *The Tender Land*.

● **APOLOGIES TO** both EMI's Stefan Bown and to Neil Palmer, creative director of Telstar. Palmer's picture was erroneously printed instead of Bown's on last week's classical pages. Palmer was, in fact, collecting the top country album award for Daniel O'Donnell's *From The Heart*.

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UK Tour Dates:

Tue April 4th CARDIFF The Venue

Wed April 5th BIRMINGHAM Breedon Bar

Fri April 7th LONDON Town & Country Club

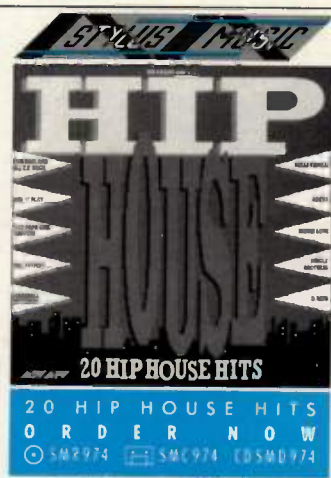
Sat April 8th MANCHESTER International I

EP KEITH CAN'T READ released 17th April

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TOP • 75 • ARTIST • ALBUMS

1	NEW	LIKE A PRAYER ★	Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239(W)	C:WX 239(CD:9258442)
2	120	ANYTHING FOR YOU ●	Gloria Estefan And Miami Sound Machine (Various)	Epic 463125-1(C)	C:463125-4/CD:463125-2
3	2 6	A NEW FLAME ★	Simply Red (Stewart Levine)	Elektra/WEA WX 242(W)	C:WX 242(CD:2446892)
4	8 6	DON'T BE CRUEL ●	Bobby Brown (Various)	MCA MCF 3425(F)	C:MCFC 3425/CD:DMCF 3425
5	NEW	ORIGINAL SOUNDTRACK ●	S'Express (Mark McGuire/Mark Moore)	Rhythm King/Mute LEFTLP 8(I/RT/SP)	C:LEFT 8/CD:LEFTCD 8
6	4 3	SINGULAR ADVENTURES OF THE STYLE COUNCIL ●	Style Council (Various)	Polydor TSCVT1(F)	C:TSCVT1/CD:8378962
7	3 2	SOUTHSIDE ●	Texas (Tim Palmer)	Mercury/Phonogram 8381711(F)	C:8381714/CD:8381712
8	6 4	STOP! ●	Sam Brown (Various)	A&M AMA 5195(F)	C:AMC 5195/CD:CD5195
9	728	ANCIENT HEART ★	Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210(W)	C:WX 210(CD:WX 210CD)
10	1082	BAD ★★★★★★	Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1(C)	C:450290-4/CD:450290-2
11	11 8	MYSTERY GIRL ●	Roy Orbison (Various)	Virgin V 2576(E)	C:TCV 2576/CD:CDV 2576
12	924	THE GREATEST HITS COLLECTION ★★★	Bananarama (Various)	London RAMA 5(F)	C:KRMC 5/CD:8281062
13	14 7	THE RAW AND THE COOKED ●	Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691(F)	C:8280694/CD:8280692
14	2533	APPETITE FOR DESTRUCTION ●	Guns 'N' Roses (Mike Clink)	Geffen WX 125(W)	C:WX 125(CD:924148-2)
15	5 2	101	Depeche Mode (Depeche Mode)	Mute STUMM 101(I/RT/SP)	C:STUMM 101/CD:CDSTUMM 101
16	13 7	TRUE LOVE WAYS	Buddy Holly (Various)	Telstar STAR 2339(BMG)	C:STAC 2339/CD:CD 2339
17	17 2	ANOTHER PLACE AND TIME	Donna Summer (Stock/Aitken/Waterman)	Warner Brothers WX 219(W)	C:WX 219(CD:2559762)
18	1822	THE TRAVELING WILBURYS ★	The Traveling Wilburys (Otis & Nelson Wilbury)	Wilbury/Warner Bros. WX 224(W)	C:WX 224(CD:925796-2)
19	1938	KYLIE ★★★★★	Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3(P)	C:HF 3/CD:HFCD 3
20	1275	HYSTERIA ★	Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Riihola/Phono HYSLP 1(F)	C:HYSMC 1/CD:830675-2
21	15 7	SPIKE ●	Elvis Costello (Costello/Killen/Burnett)	Warner Bros WX 238(W)	C:WX 238(CD:9258482)
22	2323	THE LEGENDARY ROY ORBISON ★★	Roy Orbison (Various)	Telstar STAR 2330(BMG)	C:STAC 2330/CD:CD 2330
23	2811	ROACHFORD ●	Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301(C)	C:4606304/CD:4606302
24	2149	THE INNOCENTS ★★	Erasure (Stephen Hague)	Mute STUMM 55(I/RT/SP)	C:STUMM 55/CD:CDSTUMM 55
25	2019	WANTED ★	Yazz (Various)	Big Life YAZZLP 1(I/RT)	C:YAZZMC 1/CD:YAZZCD 1
26	27 8	TECHNIQUE ●	New Order (New Order)	Factory FACT 275(F)	C:FACT 275(CD:FACT 275C)
27	2617	REMOTE ●	Hue And Cry (Goldberg/Biondolillo/Kane)	Circa/Virgin CIRCA 6(E)	C:CIRC 6/CD:CIRCD 6
28	2256	RAINTOWN ★	Deacon Blue (Jon Kelly)	CBS 450549-1(C)	C:450549-4/CD:450549-2
29	3132	CONSCIENCE ★	Womack & Womack (Chris Blackwell)	4th - B'way/Island BRLP 519(F)	C:BRCA 519/CD:BRCD 519
30	3223	MONEY FOR NOTHING ★★★	Dire Straits (Various)	Vertigo/Phonogram VERH 64(F)	C:VERHC 64/CD:836419-2
31	2934	CLOSE ●	Kim Wilde (Ricki Wilde/Tony Swain)	MCA MCG 6030(F)	C:MCGC 6030/CD:DMCG 6030
32	3768	KICK ★★	INXS (Chris Thomas)	Mercury/Phonogram MERH 114(F)	C:MERHC 114/CD:832 7212
33	3646	TRACY CHAPMAN ★★	Tracy Chapman (David Kershenbaum)	Elektra EKT 44(W)	C:EKT 44/CD:960774-2
34	24 5	THE BIG AREA	Then Jerico (Gary Langan/Bruce Lampcov)	London 8281221(F)	C:8281224/CD:8281222
35	34 8	OPEN UP AND SAY ... AHH! ●	Poison (Tom Werman)	Capitol EST 2059(E)	C:TCEST 2059/CD:CDEST 2059
36	3923	NEW LIGHT THROUGH OLD WINDOWS ★★	Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200(W)	C:WX 200(CD:243841-2)
37	41 18	GREATEST HITS ★★	Fleetwood Mac (Various)	Warner Brothers WX 221(W)	C:WX 221(CD:925 838-2)
38	3075	WATERMARK ★	Enya (Nicky Ryan)	WEA WX 199(W)	C:WX 199(CD:243875-2)



ARTISTS' A-Z

ASTLEY, Rick	42	JONES, Howard	64
BANANARAMA	12	LOC, Tone	72
BANGLES	65	MADONNA	1
BRICKELL, Edie And NEW	51	MICHAEL, George	63
BOHEMIANS	59	MIKE & THE	45
BROS	51	MECHANICS	19
BROTHER BEYOND	66	MINOGUE, Kylie	26
BROWN, Bobby	4	NEW ORDER	54
BROWN, Sam	8	O'NEAL, Alexander	11, 22
CHAPMAN, Tracy	33	ORBISON, Roy	74
CLAPTON, Eric/CREAM	61	PARIS, Mica	68
COSTELLO, Elvis	21	PAVARTTI, Luciano	53
DE BURGH, Chris	40	PET SHOP BOYS	70
DEACON BLUE	28	POISON	35
DE LEPPARD	20	REA, Chris	36
DEPECHE MODE	15	REED, Lou	56
DIRE STRAITS	30, 75	RICHARD, CH	55
DOGS D'AMOUR	62	RICHFORD	23
EASTON, Sheena	52	ROXBY MUSIC	50
ENYA	38	ROXBY MUSIC	50
ERASURE	24, 57	ROXBY MUSIC	50
ESTEFAN, Gloria & MIAMI	2	ROXBY MUSIC	50
FAIRGROUND ATTRACTION	43	ROXBY MUSIC	50
FAIRGROUND ATTRACTION	43	ROXBY MUSIC	50
FERRY, Bryan	49	ROXBY MUSIC	50
FINE YOUNG CANNIBALS	13	ROXBY MUSIC	50
FLEETWOOD MAC	37	ROXBY MUSIC	50
FORDHAM, Julia	41	ROXBY MUSIC	50
GUNS 'N' ROSES	14, 49	ROXBY MUSIC	50
HENDRIX, Jim	44	ROXBY MUSIC	50
HOLLY, Buddy	16	ROXBY MUSIC	50
HOLSTON, Whitney	60	ROXBY MUSIC	50
HUE AND CRY	27	ROXBY MUSIC	50
INXS	32	ROXBY MUSIC	50
JACKSON, Michael	10, 71	ROXBY MUSIC	50

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £2.00 or more.

KEY TO CHART

TIME	LAST WEEK	WEEKS ON CHART
TITLE	Label LP No. (Distributor)	C. Cassette No./CD. Compact Disc No.
Artist (Producer)		

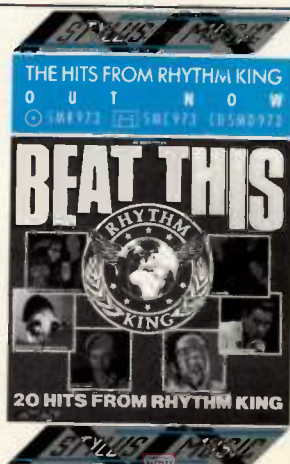
▲ Indicates panel sales increase of 50.99%
 ▲ Indicates panel sales increase of 100% or more.
 ★ PLATINUM (300,000 units)
 ★ Any multiple of this level can be certified to provide for double platinum (600,000 units), treble platinum (900,000 units), quadruple platinum (1,200,000 units) awards etc.
 ● GOLD (100,000 units)
 ○ SILVER (60,000 units)
 BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
 Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel Sales compared to last week +25%
 (WEEK 12)

39	46 24	RATTLE AND HUM ★★★	U2 (Jimmy Iovine)	Island U 27(F)	C:UC 27/CD:CIDU 27
40	42 25	FLYING COLOURS ★	Chris de Burgh (Paul Hardiman/Chris de Burgh)	A&M AMA 5224(F)	C:AMA 5224/CD:CD5224
41	35 19	JULIA FORDHAM ●	Julia Fordham (Padley/Mitchell/Fordham/Padgham)	Circa/Virgin CIRCA 4(E)	C:CIRC 4/CD:CIRCD 4
42	38 17	HOLD ME IN YOUR ARMS ★	Rick Astley (Various)	RCA PL 71932(BMG)	C:PK 71932/CD:PD 71932
43	40 44	THE FIRST OF A MILLION KISSES ★	Fairground Attraction (F. Attraction/Moloney)	RCA PL 71696(BMG)	C:PK 71696/CD:PD 71696
44	43 4	RADIO ONE	Jimi Hendrix (Bebb/Andrews/Griffith)	Castle Collectors CCLSP 212(BMG)	C:CCSMC 212/CD:CCSCD 212
45	50 13	LIVING YEARS ●	Mike & The Mechanics (Neil/Rutherford)	WEA WX 203(W)	C:256004-1/CD:256004-2
46	33 2	3 FEET HIGH AND RISING ●	De La Soul	Big Life/Tommy DLSLPT	
47	54 2	RAW	Alyson Williams (Alvin Moody/Vincent Bell)	Def Jam/CBS 4632931(C)	C:4632934/CD:4632932
48	44 7	FOUNDATION	Ten City (Jefferson/Ten City)	Atlantic WX 249(W)	C:WX 249/CD:7819392
49	59 12	G 'N' R LIES ... ●	Guns 'N' Roses (Guns 'N' Roses)	Geffen WX 218(W)	C:WX 218(CD:924198-2)
50	48 20	THE ULTIMATE COLLECTION ★★	Bryan Ferry/Roxy Music (Bryan Ferry/John Punter)	EG/Virgin EGVTV 2(E)	C:EGMVT 2/CD:EGCTV 2
51	58 52	PUSH ★★	Bros (Nicky Graham)	CBS 460629 1(C)	C:460629 4/CD:460629 2
52	49 5	THE LOVER IN ME	Sheena Easton (Various)	MCA MCG 6036(F)	C:MCGC 6036/CD:DMCG 6036
53	45 24	INTROSPECTIVE ★★	Pet Shop Boys (Various)	Parlophone PCS 7325(E)	C:TC PCS 7325/CD:CD PCS 7325
54	51 87	HEARSAY ★★	Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1(C)	C:450936-4/CD:450936-2
55	53 20	PRIVATE COLLECTION ★★	Cliff Richard (Various)	EMI CRTV 30(E)	C:TC CRTV 30/CD:CD CRTV 30
56	52 10	NEW YORK ●	Lou Reed (Lou Reed/Fred Maher)	Sire/WEA WX 246(W)	C:WX 246/CD:925829-2
57	55 95	THE CIRCUS ★	Erasure (Flood)	Mute STUMM 35(I/RT/SP)	C:STUMM 35/CD:CDSTUMM 35
58	57 17	FISHERMAN'S BLUES ●	The Waterboys (John Dunford/Mike Scott)	Ensign/Chrysalis CHEN 5(C)	C:ZCHEN 5/CD:CD1589
59	47 9	SHOOTING RUBBERBANDS AT THE STARS ●	Edie Brickell And New Bohemians (Paul Moran)	Geffen WX 215(W)	C:WX 215(CD:9241922)
60	61 95	WHITNEY ★★★★★	Whitney Houston (Various)	Arista 208 141(BMG)	C:408 141/CD:258 141
61	68 73	THE CREAM OF ERIC CLAPTON ★★	Eric Clapton/Cream (Various)	Polydor ECTV 1(F)	C:ECTVC 1/CD:833 519-2
62	16 2	A GRAVEYARD OF EMPTY BOTTLES	Dogs D'Amour (Mark Dearnley/Dogs D'Amour)	China 8390740(F)	C:8390744
63	56 67	FAITH ★★	George Michael (George Michael)	Epic 460600 1(C)	C:460600 4/CD:460600 2
64	NEW	CROSS THAT LINE	Howard Jones (Jones/Hughes/Cullum/Stamley)	WX 225(W)	C:WX 225/CD:244176-2
65	RE 3	EVERYTHING	Bangles (David Sigerson)	CBS 462979-1(C)	C:462979-4/CD:462979-2
66	70 19	GET EVEN ★	Brother Beyond (Various)	Parlophone PCS 7327(E)	C:TCPCS 7327/CD:CDPCS 7327
67	63 115	PICTURE BOOK ★★	Simply Red (Stewart Levine)	Elektra EKT 27(W)	C:EKT 27/CD:960452-2
68	RE	THE NEW PAVARTTI COLLECTION LIVE!	Luciano Pavarotti (-)	Sylus SMR 857(STY)	C:SMC 857/CD:SMD 857
69	RE	THE JOSHUA TREE ★★★★★	U2 (Daniel Lanois/Brian Eno)	Island U26(F)	C:UC26/CD:CID U26
70	66 111	PHANTOM OF THE OPERA ★★	Various (Andrew Lloyd Webber)	Polydor PODV 9(F)	C:PODVC 9/CD:831 273-2/831 563-2
71	RE	THRILLER ★★★★★	Michael Jackson (Jones/Jackson)	Epic EPC 85930(C)	C:4085930/CD:CDEPC 85930
72	69 2	LOC'ED AFTER DARK	Tone Loc (Matt Dike/Michael Ross)	Delicious/Island BRLP 526(F)	C:BRCA 526/CD:BRCD 526
73	73 4	KARYN WHITE	Karyn White (L.A. Reid/Babyface/Prince Ltorber/Wh	Warner Brothers WX 235(W)	C:WX 235/CD:925637-2
74	60 31	SO GOOD ★	Mica Paris (L'Equipe)	4th - B'way/Is. BRLP 525(F)	C:BRCA 525/CD:BRCD 525
75	75 194	BROTHERS IN ARMS ★★★★★	Dire Straits (Mark Knopfler/Neil Dorkman)	Vertigo/Phonogram VERH 25(F)	C:VERHC 25/CD:824 499-2

TOP • 20 • COMPILATIONS

1	NEW	NOW THAT'S WHAT I CALL MUSIC 14	Various (Various)	EMI NOW14(E)	C:TCNOW14/CD:CDNOW14
2	1 3	UNFORGETTABLE 2	Various (Various)	EMI EMTV 46(E)	C:TCEMTV 46/CD:CDP 7922352
3	2 5	DEEP HEAT ●	Various (Various)	Telstar STAR 2345(BMG)	C:STAC 2345/CD:TCO 2345
4	4 5	CHEEK TO CHEEK ●	Various (Various)	CBS MOOD 6(C)	C:MOOD 6/CD:MOODCD 6
5	3 2	HIP HOUSE	Various (Various)	Stylus SMR 974(STY)	C:SMC 974/CD:SMD 974
6	5 5	AND ALL BECAUSE THE LADY LOVES ... ●	Various (Various)	Dover ADD 6(C)	C:ZDD 6/CD:CCD 6
7	6 12	BUSTER (OST) ★★	Various (Various)	Virgin V 2544(E)	C:TCV 2544/CD:CDV 2544
8	8 12	THE PREMIERE COLLECTION ★★	Really Useful/Polydor ALWTV 1(F)	C:ALWTV 1/CD:837282-2	
9	7 9	THE MARQUEE - 30 LEGENDARY YEARS ●	Various (Various)	Polydor MQTV 1(F)	C:MQTV 1/CD:8400102
10	18	HIP HOUSE - THE DEEPEST BEATS IN TOWN	Various (Various)	K-TEL NE1430	



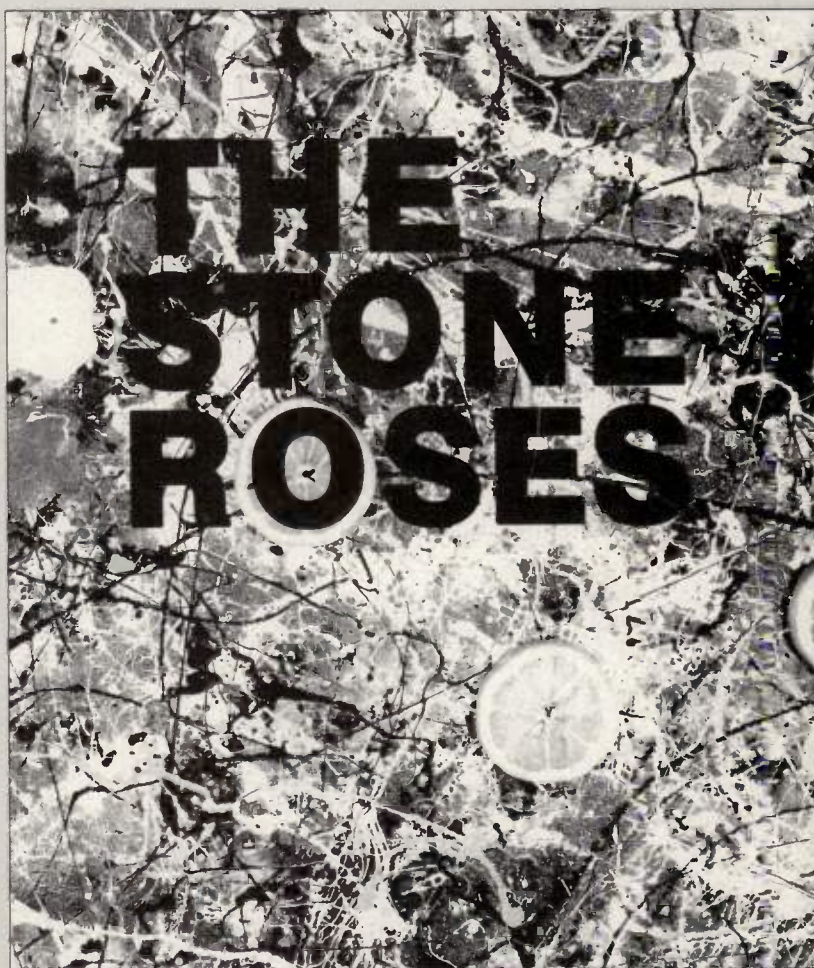
10	12 12	DIRTY DANCING (OST) ★★	Various (Jimmy Iovine/Bob Feiden)	RCA BL 86408(BMG)	C:BL 86408/CD:BD 86408
12	10 9	COCKTAIL (OST) ●	Various (Various)	Elektra EKT 54(W)	C:EKT 54/CD:9608062
13	13 12	THE GREATEST LOVE 2 ●	Various (Various)	Telstar STAR 2352(BMG)	C:STAC 2352/CD:TCO 2352
14	11 7	BEAT THIS - 20 HITS OF RHYTHM KING	Various (Various)	Stylus SMR 973(STY)	C:SMC 973/CD:SMD 973
15	9 6	THE AWARDS ●	Various (Various)	BPI/Telstar STAR 2346(BMG)	C:STAC 2346/CD:TCO 2346
16	15 12	THE GREATEST LOVE ★★	Various (Various)	Telstar STAR 2316(BMG)	C:STAC 2316/CD:TCO 2316
17	14 3	SCANDAL (OST)	Various (Various)	Parlophone PCS 7331(E)	C:TCPCS 7331/CD:CDPCS 7331
18	16 12	NOW 13! ★★	Various (Various)	EMI/Virgin/PolyGram NOW 13(E)	C:TCNOW 13/CD:CDNOW 13
19	17 12	THE CLASSIC EXPERIENCE ●	Various (Various)	EMI EMTVD 45(E)	C:TC EMTVD 45/CD:CD EMTVD 45
20	RE	SOFT METAL ★	Various (Various)	Sylus SMR862(STY)	C:SMC862/CD:SMD862



MELANIE RUBY TUESDAY
7": YUM 117 12": 12 YUM 117 CD: CDYUM 117



THE MEN THEY COULDN'T HANG SILVERTOWN
LP: ORE LP503 CASSETTE: ORE C503 CD: ORE CD503



THE STONE ROSES THE STONE ROSES
LP: ORE LP502 CASSETTE: ORE C502 CD: ORE CD502

Showing the charts in a brighter light

by Selina Webb

SINCE MOVING to ITV from Channel 4, The Chart Show has scrubbed behind its grubby underground ears and emerged a pristine, colourful presentation aimed at the teens. Tune in on Saturday lunchtimes or Sunday nights and witness a new Chart Show *Lite*. It's bright, fast-moving and just about the only useful outlet for newly released promos on television today.

The show's executive producer Keith MacMillan says the new look was bred by the mainstream requirements of ITV and nurtured by the "very commercial" tastes of producer Flora Andrews. Although the repeat late on Sunday night gives the hour-long show an alternative older audience, he concedes that it's biased towards the post-Partridge Family viewer profile.

A fall in grunge and grebo content, Louise Hadley's slick fairground graphics, a preponderance of glossy, technicolour performance promos and the selection of the video of the month by young readers of *Number One* magazine all confirm a shift of emphasis. There has been a mix of reactions from the record company video commissioners. Jason Beck at WEA is most outspoken, describing the show as "boring and dull", although he blames the record companies for what he sees as dwindling promo standards.

"The standard of the programme has fallen since it moved to ITV, but it's largely the record companies' fault. Instead of going ahead and trying new things they think 'we'd better not do that, perhaps TV won't like it' when in fact TV wants better standards," he says.

Beck adds that although he refuses to consider Chart Show preferences when commissioning promos, many are forced to lick its boots by the lack of alternatives.



THE CHART SHOW: scrubbed clean for the teens

Jeff Goy, video manager at RCA, says a mix of considerations are put on the table when he decides the style of promo to commission, but concedes that the format of The Chart Show can influence him.

"We've also got to think of Top Of The Pops, think internationally and of course of what's right for the artist — not all of our artists are suitable for exposure on The Chart Show — but it is one of the most important outlets, and occasionally the only outlet, so we have to consider it," he comments.

But even if the record companies fell over each other to commission the perfect CS formula promos, MacMillan is adamant that his show's first priority is for its audience, endeavouring to present both the top-selling singles and "new and interesting stuff" breaking out of the specialist dance and rock charts. "There's no such thing as a Chart Show video, just a good one," he adds.

Around 16 promos receive full plays on The Chart Show each week, roughly half of which are billed as exclusives. The policy is defined loosely as "anything we think is good" with a heavier commitment to pop chart material since the move to ITV.

"But we don't let anyone plug us. The record companies send the video to us and we either like it or we don't, end of story, no deals," states MacMillan. "I feel quite resentful that I have to pay so much money for the videos. VPL takes the preposterous stance that television exposure doesn't affect the records' sales but the fact is that I pay a lot of money for their promotional videos and they make a lot of money when I show them. That's one of the reasons why we keep such tight editorial control."

That control is left entirely in the hands of producer Flora Andrews who necessarily sifts out all guns, violence, sex and smoking before selecting suitable promos from the 50 to 60 submitted each week. She names recent favourites as Holly Johnson's *Love Train*, Michael Jackson's *Leave Me Alone*, Enya's *Orinoco Flow* and *Erasure's* *Respect*.

According to MacMillan, editorial strength is necessary to give the show an identity:

"If you wrote the format on paper — videos and graphics — it would sound pretty uninteresting, but the fact is that the show's got personality," he says.

To cater specifically for older audiences, a late night "sexy" special was made for Easter, but regular "alternative" Chart Shows are not seen as feasible by the producers. "There's not that great a volume of interesting stuff, you could be scraping the bottom of the barrel," says MacMillan.

The Chart Show must inevitably have its critics. However open-minded its editorial policy claims to be, it cannot be all things to all people. However, a large sector of the industry must welcome such a consistent promo vehicle with open arms. As London Records' Pedro Romanyi says: "The Chart Show is the most modern, comprehensive and varied music show on television. Its strength is that it places videos of high production value alongside those of earthier virtues — and it's unmissable. Because it is broad in its outlook you don't have to be restricted in what you do."



HARD 'N' HEAVY: metal for the video age

Hard 'n' heavy, video ready...

HARD ROCK and heavy metal video magazine *Hard 'n' Heavy* is due for release in the UK on May 8.

Devised and developed in the UK but financed and produced in the US, *Hard 'n' Heavy* will be released every two months with distribution through video and music outlets, as well as mail order. The hour-long launch issue includes uncensored video from Ozzy Osbourne and Anthrax; Iron Maiden's Bruce Dickinson picking his all-time favourite track; Alice Cooper reviewing his career and

scenes of Motley Crue's Vince Neil making his feature film debut in *Police Academy VI*.

"A lewd, crude and fully animated headbanger" is promised as the video-mag's VJ and the editor is Harry Doherty, former Metal Hammer editor. Its aim is to provide a totally uncensored behind-the-scenes look at both personalities and newcomers in hard rock and heavy metal.

Hard 'n' Heavy will retail in the UK for £9.99 while producer Directors International Video has negotiated UK distribution with PMI.

MUSIC VIDEO

(Description (tracks) Timings/ Dealer Price)

1	2	BRUCE SPRINGSTEEN: Video Anthology	CMV
		Compilation (18 tracks)/1 hr 30min/£5.04	49010 2
2	5	DEPECHE MODE: 101	Virgin
		Compilation/1 hr 57min/£8.34	VVD 469
3	NEW	CLIFF RICHARD: Guaranteed Live '88	PMI
		Compilation (10 tracks)/1 hr 50min/£6.50	MVP 99 1179 3
4	2	KYLIE MINOGUE: Kylie The Videos	PWL
		Video Single (5 tracks)/20min/£6.25	VHF 3
5	4	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation/1 hr/£6.95	MA 11000
6	6	RUSH: A Show Of Hands	Channel 5
		Live (14 tracks)/1 hr 30min/£8.34	CFV 07812
7	3	CLIFF RICHARD: Private Collection	PMI
		Compilation (16 tracks)/54min/£6.50	MVPCR 1
8	7	MICHAEL JACKSON: Legend Continues	Video Collection
		Compilation (22 tracks)/55min/£6.95	MJ 1000
9	10	BROS: The Big Push Tour	CMV
		Live (10 tracks)/1 hr/£6.95	49800 2
10	14	DEF LEPPARD: Historia	Channel 5
		Compilation (18 tracks)/1 hr 30min/£10.42	CFV 07892
11	15	STYLE COUNCIL: The Video Adventures	Channel 5
		Compilation/1 hr/£6.95	CFV 07842
12	8	BANANARAMA: The Greatest Hits ...	Channel 5
		Compilation (13 tracks)/45min/£6.95	CFV 07902
13	-	MADONNA: Ciao Italia...	WEA
		Live (16 tracks)/1 hr 40min/£7.80	9381413
14	17	GEORGE MICHAEL: Faith	CMV
		Compilation (6 tracks)/40min/£6.95	49000 2
15	9	ERASURE: Live At The Seaside	Virgin
		Live/1 hr/£6.95	VVD 209
16	19	T'PAU: Live At Hammersmith	Virgin
		Compilation (11 tracks)/55min/£6.95	VVD 357
17	-	KATE BUSH: The Whole Story	PMI
		Compilation (14 tracks)/50min/£6.95	MVP 99 1143/2
18	-	FLEETWOOD MAC: Tango In The Night	WEA
		Live (13 tracks)/1 hr/£6.95	9381493
19	NEW	SIMPLY RED	WEA
		Compilation (10 tracks)/42min/£6.95	2440773
20	-	U2: Under A Blood Red Sky	Virgin
		Live (12 tracks)/1 hr 1min/£6.95	VVD 045M

Compiled by Gallup for Music Week © 1989

R E V I E W S

THE STYLE COUNCIL: The Video Adventures Of... PMV. CFV07842. Running time: 60 minutes. Dealer price: £6.95.

Comment: This is sub-titled Greatest Hits Vol 1 and acts as a companion to the recently released album of the same title. Having made videos for all of their singles, this is good value for money with 14 tracks in all. They start as they mean to continue with the slick monochrome of *You're The Best Thing* and from then onwards there are no great surprises but it's all good fun. Paul Weller is not the most comfortable of characters in front of a camera and on more than one occasion he looks slightly on edge. But thankfully a sprinkling of humour is thrown in now and then to ease the, at times, rather too serious acting and the end result is an enjoyable video anthology.

Sales forecast: For those thinking about buying the album, this must seem an attractive alternative as it has the same number of tracks. The Style Coun-

cil's popularity might have waned a little over the past year but they still have a strong and widespread fan base. This one should hang around the top 20 for a while.

ERASURE: Innocents. Virgin Music Video. VVD 491. Running Time: 56 minutes. Dealer price: £6.95.

Comment: Filmed at the NEC last November, *Innocents* is an energetic 14-track concert video which fully exploits Andy Bell's knack of making the ridiculous seem sublime. While the sound is occasionally embarrassingly faithful to the live original (Bell's voice suffers without the aural sandpaper of the production suite) there's not a boring moment thanks to Erasure's full-blown performance techniques and visual accoutrements.

Sales forecast: The BPI's Best British Group are currently enjoying a popularity peak and this, an opportunity to study Bell's squirmingly outrageous outbursts at close quarters, cannot fail to whizz off the racks.

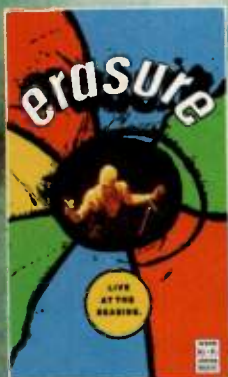
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A little respect
The circus
Hardest part
Push me shove me
Spiralling
Hallowed ground
Oh I'amour
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Victims of love
Ship of fools
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Sometimes



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NEW ALBUMS

Distributor Codes

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 ACD—ACD 01-451 4494
 APT—0904 611656
 ARAB—Arabesque 01 992 7732
 BB—Bite Back 01-653 5350
 BK—Bucks 0603 624290
 BM—BMG 021-500 5678
 BU—Buller 0894 76316
 C—CBS 0296-395151
 CA—Caddis 01-836 3646
 CC—Clear Cut 0533 811417
 CH—Charly 01-639 8603
 CLD—Compost Leisure 01-523 2266
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CSA—01-960 8466
 DIS—Discovery 067 285 406
 E—EMI 01-848 9811
 EMD—European Music Distributors 01-443 2528
 EUK—Entertainment UK 01-848 9769
 F—PolyGram 01-590 6044
 FF—Fast Forward 031 226 4616
 FOL—Folksound 0203 711935
 G—Gordon Duncan 0467 21517
 GOLD—5 Gold 01-539 3600
 GS—Graphic Sound 0622 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HMA—Harmozia Mundi 01-253 0863
 HOL—Hollywood Nights 0438 315533
 HS—Hotshot 0532 742106
 I—Cartel Scotland 031 226 4616
 —Cartel North 0904 641415
 —Cartel Midlands 0926 496060
 —Cartel East 0926 496060
 —Cartel West 0272 541291
 —Cartel South-East 01-837 4404
 JETZ—Jettisound 0253 712453
 GAM—G&M 01-534 4882
 GCS—John Goldsmith CDS 01-405 2280
 J—Jungle 01-359 8444
 JS—Jehstar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 2922
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MAM—Magnum Music Group 0494-882858
 ML—Mainline 01-686 3636
 MS—Music Sales (N. Ireland)
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PRD—Paragon 0327 300811
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 72281
 PVG—Palace Virgin and Gold 01-539 5566
 PY—Priority 01-992 7021
 RA—Rainbow 01-589 3254
 RC—Rollercoaster 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Light 037-988 693
 ROSS—Ross 08886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres 08494-32711
 SOTO—Sotosound 01-523 2981
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD) 01-808 0833
 STERN—Stern's/Triple Earth 01-388 5533
 STY—Stylus 01-742 1662
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 VFM—VFM Cassette Distributors 0296 437307
 W—WEA 01-998 5929
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ADAMSON, Barry	MOSS SIDE STORY MUTE	LP/MC:STUMM 53/CSTUMM 53							Rock
ALLMAN, Gregg	JUST BEFORE THE BULLETS FLY EPIC	LP EPC 462477 (C)							Rock
BENNETT, Tony	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 105/HARMC 105 CD:HARCD 105 £2.43/4.86(BMG)							MOR
BLURT KENNY ROGERS	GREATEST HITS (TAKE 2) TOEBLOCK	LP:TBLP 666 CD:TBCD 666 £3.85/6.70(I/RE)							Comedy
BOILED IN LEAD FROM THE LADLE TO THE GRAVE COOKING VINYL	LP/MC:COOK 015/COOKC 015 CD:COOKCD 015 £3.85/6.70(I/RE)								Rock
BOLO, Yammie RANSOM GREENSLEEVES	LP:GREL 125 £3.85(BMG/JS)								Reggae
BROWN, Dennis	MONEY IN MY POCKET TROJAN	CD:CDTRL 197 £6.49(I/RE)							Reggae
BULLDOZER IX SHARK	LP:SHARK 10 £3.85(I/RE)								Rock
BURIAL, The	A DAY ON THE TOWN LINK	LP:SKANLP 107 £3.65(SP)							Rock
CALE, John	ACADEMY IN PERIL EDSEL	CD:EDCD 182 £7.29(P)							Rock
CANINE POSSE	CANINE POSSE ARISTA	LP/MC:209647/409647 CD:259647 £3.89/7.29(BMG)							Rock
CASH, Rosanne	RETROSPECTIVE 1979-89 CBS	LP/MC:4633281/4633284 CD:4633282 (C)							Rock
COMMODORES	ROCK SOLID POLYDOR	LP/MC:835369-1/835369-4 CD:835369-2 £4.26/6.69(F)							Soul
DAY, Doris	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 101/HARMC 101 CD:HARCD 101 £2.43/4.86(BMG)							MOR
DEACON BLUE	WHEN THE WORLD KNOWS YOUR NAME CBS	LP/MC:4633211/4633214 CD:4633212 (C)							Rock
DEPECHE MODE	101 MUTE	LP/MC:STUMM 101/CSTUMM 101 CD:CDSTUMM 101 £5.89/9.50(SO)							Pop
DIAMOND, Neil	TAP ROOT MANUSCRIPT MCA	CD:DMCL 1707 £4.86(F)							MOR
DODD, Clement	'COXONE' MUSICAL FEVER 1967-68 TROJAN	CD:TRLD 408 £4.86/0.00(I/RE)							Reggae
DOGS D'AMOUR	THE GRAVEYARD OF EMPTY BOTTLES VOL 1 CHINA	LP/MC:8390740/8390744 CD:8390744 £2.45(F)							Rock
EDWARD THE SECOND & The RED HOT POLKAS	TWO STEPS TO HEAVEN COOKING VINYL	LP/MC:COOK 019/COOKC 019 CD:COOKCD 019 £3.85/6.70(I/RE)							Rock
ELECTRIC PRUNES	THE LONG DAYS FLIGHT EDSEL	CD:EDCD 179 £7.29(P)							Rock
FOUR TOPS	ANTHOLOGY MOTOWN	CD:WD 72528 (BMG)							Soul
FRANCIS, Connie	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 108/HARMC 108 CD:HARCD 108 £2.43/4.86(BMG)							MOR
FRISSELL, Bill	BEFORE WE WERE BORN ELEKTRA	LP/MC:K 9608431/K 9608434 CD:K 9608432 £4.10/6.49(W)							Jazz
GARCIA, Jerry	COMPLIMENTS OF GARCIA GRATEFUL DEAD	LP/MC:GDV 4011/GDTC 4011 CD:GDGCD 4011 £3.89/6.55(P)							Rock
GAYE, Marvin	ANTHOLOGY MOTOWN	CD:WD 72534 (BMG)							Soul
GILLESPIE, Dana	SWEET MEAT BLUE HORIZON	LP:BLUH 007 £3.89(P)							Rock
GRATEFUL DEAD	FROM THE MARS HOTEL GRATEFUL DEAD	LP/MC:GDV 4007/GDTC 4007 CD:GDGCD 4007 £3.89/6.99(P)							Rock
GRATEFUL DEAD	GRATEFUL DEAD GRATEFUL DEAD	LP/MC:GDV 4007/GDTC 4007 CD:GDGCD 4007 £3.89/6.99(P)							Rock
GRATEFUL DEAD	STEAL YOUR FACE GRATEFUL DEAD	LP:GDV2 4006/GDTC 4006 CD:GDGCD 4006 £5.55/10.50(P)							Rock
GRATEFUL DEAD	TIGER ROSE GRATEFUL DEAD	LP/MC:GDV 4010/GDTC 4010 CD:GDGCD 4010 £3.89/6.99(P)							Rock
GREEN ON RED	HERE COME THE SNAKES CHINA	LP:839294-1/839294-4 £4.26(F)							Rock
GUIFFRIA GUIFFRIA	MCA	CD:DMCL 1884 £4.86(F)							Rock
HART, Mickey	ROLLING THUNDER GRATEFUL DEAD	LP/MC:GDV 4009/GDTC 4009 CD:GDGCD 4009 £3.89/6.55(P)							Rock
HELLOWEEN	LIVE IN THE UK EMI	LP/MC:EMC 3558/CEMC 3558 CD:CEMC 3558 £3.99/7.29(E)							Rock
HOLIDAY, Billie	GOLDEN GREATS MCA	CD:DMCL 1688 £4.86(F)							Jazz
ISAACS, Gregory	THE EARLY YEARS TROJAN	CD:CDTRL 196 £6.49(I/RE)							Reggae
JACKSON 5	ANTHOLOGY MOTOWN	CD:WD 72529 (BMG)							Soul
JACKSON, Michael	ANTHOLOGY MOTOWN	CD:WD 72530 (BMG)							Soul
JOHN, Elton	MADMAN ACROSS THE WATER MOBILE FIDELITY	CD:UDCD 516 £16.99(GCS)							Rock
JOHNSON, Phil	STUCK IN CHICAGO HI	LP:HI UKLP 424 £3.95(P)							Soul
JOLSON, Al	THE WORLD'S GREATEST ENTERTAINER MCA	CD:DMCL 1734 £4.86(F)							Jazz
JORDAN, Louis	GOLDEN GREATS MCA	CD:DMCL 1631 £4.86(F)							Jazz
KIARA TO CHANGE AND TO MAKE A DIFFERENCE	ARISTA	LP/MC:209248/409248 CD:259248 £3.89/7.29(BMG)							Soul
KICKER BOYS	THE KICKER BOYS LINK	LP:LINKLP 071 £3.25(SP)							Oi
KING, B B	INTRODUCING B B KING MCA	CD:DMCB 8001 £4.86(F)							Soul
KNIGHT, Gladys & The PIPS	ANTHOLOGY MOTOWN	CD:WD 72535 (BMG)							Soul
LAINE, Cleo	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 107/HARMC 107 CD:HARCD 107 £2.43/4.86(BMG)							MOR
LAINE, Frankie	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 102/HARMC 102 CD:HARCD 102 £2.43/4.86(BMG)							MOR
LEE, Peggy	PERFECT LEE MCA	CD:DMCL 1794 £4.86(F)							MOR
LEMA, Ray	NANGADEEF MANGO/ISLAND	LP/MC:MLPS 1000/MCT 1000 CD:CIDM 1000 £3.95/7.29(F)							World
LEWIS, Marcus	SING ME A SONG EPIC	LP:EPC 463489 (C)							Rock
LITTLE EVA	LLLLOCO-MOTION LONDON	CD:820615-2 £4.89(F)							Pop

** Previously listed in alternative format * Import

Monday 3rd March-Friday 7th March Album Releases: 109

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
MAMAS & PAPAS	GOLDEN GREATS MCA	CD:DMCL 1614 £4.86(F)							Pop
MAN FROM DELMONTE	The BIG NOISE BOP	MC:BIP 503 £2.71(I/RE)							Pop
McLEOD, Rory	KICKING THE SAWDUST FORWARD SOUNDS	LP:FORWARD 5 £4.85(I/RE)							Folk
MISS DAISY PIZZA	CONNECTION GWR	LP:GWLP 6 £3.75(I)							Rock
MITCHELL, Guy	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 106/HARMC 106 CD:HARCD 106 £2.43/4.86(BMG)							MOR
MONKEES, The	HEY HEY IT'S THE MONKEES - GREAT ST HITS	TEL LP/MC:NE 1432/CE 2432 CD:NCD 3432 £4.86/7.29(K)							Pop
NEWMAN, Randy	TROUBLE IN PARADISE EDSEL	LP:ED 305 £3.95(P)							Rock
ORCHESTRA MARRABENTA	STAR DE MOZAMBIQUE INDEPENDENCE WORLD CIR-CUIT	LP:PIR 12 CD:PIR 15 £3.85/6.49(I/RE)							World
ORIGINAL SOUNDTRACK	MIAMI VICE 2 MCA	CD:DMCL 884 £4.86(F)							Films/Shows
PARKER, Robert	THE CLASSICAL YEARS - IN DIGITAL STEREO BBC	CD:BBCD 667 £6.75(E)							R & B
PINK FLOYD	DARK SIDE OF THE MOON MOBILE FIDELITY	CD:UDCD 515 £16.99(GCS)							Rock
PITNEY, Gene	WALKIN' IN THE SUN EPIC	LP:EPC 465104 (C)							MOR
POLECATS, The	LIVE & ROCKIN' LINK	LP:LINKMLP 069 £2.75(SP)							Oi
POLICE, The	SYNCHRONITY MOBILE FIDELITY	CD:UDCD 518 £16.99(GCS)							Rock
RAY, Johnny	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 103/HARMC 103 CD:HARCD 103 £2.43/4.86(BMG)							MOR
REXROTH, Kenneth & Lawrence	FERLINGHETTI POETRY IN THE CELLAR BGP	LP:BGP 1024 £3.89(A)							Soul
ROBINSON, Smokey & The MIRACLES	ANTHOLOGY MOTOWN	CD:WD 72531 (BMG)							Soul
ROSS, Diana	ANTHOLOGY MOTOWN	CD:WD 72532 (BMG)							Soul
ROSS, Diana & The SUPREMES	ANTHOLOGY MOTOWN	CD:WD 72533 (BMG)							Soul
SALIM, Abdel, Gadir NUJUM AL-LAIL	STARS AT NIGHT GLOBESTYLE	LP:ORB 039 £3.89(P)							Nostalgia
SAUCY SONGS	THE CLASSIC YEARS - IN DIGITAL STEREO BBC	LP/MC:REB 728/ZCF 728 CD:BBCD 728 £3.59/6.75(P)							Rock
SCREAMING JAY HAWKINS	FRENZY EDSEL	CD:EDCD 104 £7.29(P)							Rock
SEPULTURA	MORBID VISIONS SHARK	LP:SHARK 4 £3.85(I/RE)							Metal
SEPULTURA	SCHIZOPHRENIA SHARK	LP:SHARK 6 CD:SHARK 6CD £3.85/6.49(I/RE)							Metal
SIGUE SIGUE	SPUTNIK DRESS FOR EXCESS PARLOPHONE	LP/MC:PCS 7328/7328(T/PCS 7328 CD:CDPCS 7328 £3.99/7.29(E)							Rock
SPIRO GIRO	MORNING DANCE MCA	CD:DMCL 1788 £4.86(F)							Rock
STANO ONLY	MOTHER/ISLAND	LP/MC:MMUML 8-1/MMUML 851 CD:MUMCD 891 £2.49/4.86(F)							Folk
STEELY DAN	AJA MOBILE FIDELITY	CD:UDCD 515 £16.99(GCS)							Rock
SUPERTRAMP	CRIME OF THE CENTURY MOBILE FIDELITY	CD:UDCD 505 £16.99(GCS)							Rock
SWORD SWEET DREAMS	GWR	LP/MC:GWLP 45/GWC 45 CD:GWCD 45 £3.75/7.29(A)							Rock
TELEX LOONY TUNES	ATLANTIC	LP/MC:K 7819 4-1/K 781914-2 CD:K 781914-4 £4.10/6.49(W)							Rock
TEMPTATIONS	ANTHOLOGY MOTOWN	CD:WD 72525 (BMG)							Soul
TWINKLE BROTHERS, The	DUB MASSACRE PART 4 'WINKLE	LP:NG 515 £3.65(I/RE)							Reggae
U.ROY, I.ROY	BIG YOUTH ETC ... DUBBLE ATTACK GREEN SLEEVES	LP:GREL 601 £3.85(BMG/JS)							Reggae
VARIOUS	21ST CENTURY QUAKE MAKERS BBAT	LP:BBAT 2 CD:BBAT2CD £4.05/6.95(I/RE)							Dance/Disco
VARIOUS	25 US NO 1 HITS FROM 25 YEARS MOTOWN	CD:WD 72136 (BMG)							Soul
VARIOUS	ACID JAZZ - VOLUME 3 BGP	LP:BGP 1025 £3.89(P)							Jazz
VARIOUS	HEART & SOUL - SOUL BALLADS KNIGHT/CASTLE COMMS.	LP/MC:KNLP 12001/KNLC 12001 CD:KNCD 12001 £2.99/4.86(F)							Soul
VARIOUS	HEART & SOUL - SOUL BALLADS VOL 1 KNIGHT/CASTLE COMMS.	LP/MC:KNLP 12006/KNMC 12006 CD:KNCD 12006 £2.99/4.86(F)							Soul
VARIOUS	HEART & SOUL - SOUL CLASSICS KNIGHT/CASTLE COMMS.	LP/MC:KNLP 12005/KNMC 12005 CD:KNCD 12005 £2.99/4.86(F)							Soul
VARIOUS	HEART & SOUL - SOUL GIRLS KNIGHT/CASTLE COMMS.	LP/MC:KNLP 12004/KNMC 12004 CD:KNCD 12004 £2.99/4.86(F)							Soul
VARIOUS	HEART & SOUL - SOUL GROUPS KNIGHT/CASTLE COMMS.	LP/MC:KNLP 12003/KNMC 12003 CD:KNCD 12003 £2.99/4.86(F)							Soul
VARIOUS	KING OF THE ROAD - 60'S COUNTRY MUSIC HITS OLD GOLD	LP:OG 2718 CD:CD OG 3718 (A/LIG/WU)							MOR
VARIOUS	LATIN JAZZ - VOLUME 1 BGP	LP:BGP 1023 £3.69(F)							Jazz
VARIOUS	MUSIC - SOUND OF THE 70'S - PART 3 OLD GOLD	LP:OG 2717 CD:CD OG 3717 (A/LIG/WU)							Rock
VARIOUS	NIGHTMARE ON ELM STREET PART 4 CHEYALIS	LP/MC:CHR 1673/ZCHR 1673 CD:CCD 1673 £4.10/7.29(C)							Films/Shows
VARIOUS	NORTH ATLANTIC NOISE ATTACK MANIC EARS	LP:ACHE 17 CD:ACHE17CD £3.65/4.86(I/RE)							Metal
VARIOUS	RHYTHM & BLUE EYED SOUL KENT	LP:KEAT 086 £3.89(P)							R & B
VARIOUS	SECOND FRAMES MMC/EMI	MC:TCMMC 1018 CD:CZ 164 £2.43/4.85(E)							Metal
VARIOUS	SOUL CITIES KENT	LP:KENT 089 £3.89(P)							Soul
VARIOUS	SUMMER IN THE CITY - THE SOUND OF 60'S - PART 7 OLD GOLD	LP:OG 2716 CD:CD OG 3716 (A/LIG/WU)							Pop
VARIOUS	TEKNO ACID BEAT TEMPLE	CD:TOPYCD 41 £6.49(I/RE)							Acid House
VARIOUS	URBAN JAZZ - THE ORIGINAL ILLICIT GROOVES	LP:POLYDOR 8379301/8379304 CD:8379302 £3.99(F)							Jazz
VARIOUS	WILLIAM TELL VIRGIN	LP/MC:V 2585/TCV 2585 CD:CDV 2585 £3.85/7.29(E)							Films/Shows
VERBAL ASSAULT	TRAIL KONKURREL	LP:K001/113 £3.05(I/RE)							Rock
W.A.S.P.	THE HEADLESS CHILDREN CAPITOL	LP/MC:CEST 2087 TCST 2087 CD:CEST 2087 £3.99/7.29(E)							Rock
WEHRMACHT	SHARK ATTACK SHARK	LP:SHARK 2 £3.85(I/RE)							Metal
WHITMAN, Slim	THE COLLECTION LIBERTY	LP/MC:EMI 1327 TCEM 1326 CD:CDEM 1326 £4.86/7.90(E)							Country
WILLIAMS, Andy	PORTRAIT OF A SONG STYLIST HARMONY COLL./MASTERPIECE	LP/MC:HARLP 104/HARMC 104 CD:HARCD 104 £2.43/4.86(BMG)							MOR
WYNETTE, Tammy	NEXT TO YOU EPIC	LP:EPC 465028 (C)							Country

Year to Date: 14 weeks to 7th April 1989 Total

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
2 LIVE CREW YAKETY YAK (Version) EPIC6547987 7" Pic Bag 6547986 12" Pic Bag 6547982 CD Ltd Edition (C)										
4 OF US, The DRAG MY BAD NAME DOWN/ba CBSFOUR 2 7" Pic Bag (C)										
A GUY CALLED GERA...D VOODOO RAY (EP)/ba RHAM:RX 8804 12" RS 8804 12" RCD 8804 CD (P)										House
BASE, Rob & DJ E-Z FOCK JOY AND PAIN/Check This Out SUPREMESUPE 143 7" Pic Bag SUPE T143 12" Pic Bag (A)										Rap
BEATLES, The A HARD DAYS NIGHT/Things We Said Today PARLOPHONECD3R 5160 CD (3 in) (E)										
BEATLES, The HELLO/In Down PARLOPHONECD3R 5305 CD (3 in) (E)										
BEATLES, The I FEEL FINE/She's A Woman PARLOPHONECD3R 5200 CD (3 in) (E)										
BEATLES, The TICKET TO RIDE/Yes It Is PARLOPHONECD 3R 5265 CD (3 in) (E)										
BEATS WORKIN' BURN OUT DON'T FADE AWAY/(Inst) Hrr/LONDONFR 26 7" FFRX 26 12" (F)										Dance/Disco
BIPO WHY/ba BSIBENN 1 7" BENNT 1 12" (A)										Dance/Disco
BIZET BOYS, The RIDE 'EM CARMEN/(Version) PARLOPHONEIDE 1 7" Pic Bag 12RIDE 1 12" Pic Bag (E)										
BLACK SABBATH HEADLESS CROSS/ba I.R.S.EIRSCB 107 7" Pic Bag EIRSCB 107 7" Autograph & Sticker EIRST 107 12" Pic Bag EIRSPB 107 12" Numbered Poster Bag (E)										
BLIPVERT BIGTOP, The MOMENT OF MUTATION/Rode Off EARMORMEAR 021 7" Pic Bag (I/BK)										
**BREATHE DON'T TELL ME LIES/Monday Morning Blues SIRENSRX 109 7" SRNCD 109 CD (E)										
BROWN, Bobby DON'T BE CRUEL/(Version) MCAMCAT 1310 12" MCAX 1268 12" MCAT 1268 12" DMCA 1310 CD (F)										Dance/Disco
BROWN, Dennis & GREG ISAACS BIG ALL AROUND/(Version) GREENSLEEVESGRED 238 7" (BMG/J5)										Reggae
BUCKWHEAT ZYDECO MAKE A CHANGE/In And Out Of My Life ISLANDIS 412 7" 12IS 412 12" These Things You Do/CD 412 CD Taking It Home(F)										
CANINE POSSE AIN'T NOthin' TO IT/The Beat Is Military ARISTA112256 7" 612256 12" (BMG)										Rap
CAROUSEL, The STRAWBERRY FAYRE/EVERGREEN/Halfpennies And Farthings/September Come Again COSMIC ENGLISH MUSICCTA 102 12" Pic Bag (P)										
CHILDREN OF THE NIGHT WE PLAY SKA/ba JIVEJIVE 202 7" Pic Bag JIVET 202 12" Pic Bag (BMG)										
CHOSEN, The SOUND OF A DREAM/ba LONDON OCEAN & COASTALOC 702 7" LOC 1202 12" (0903 30411)										
**CLANNAD THE HUNTER/Atlantic Realm RCAPD 42610 CD (BMG)										
**COLE, Lloyd & THE COMMOTIONS FOREST FIRE/Perfect Blue POLYDORCOLCD 10 CD (F)										
COLE, Natalie MISS YOU LIKE CRAZY/Good To Be Back EMI MANHATTANMT 63 7" Pic Bag 12MT 63 12" Pic Bag Urge To MergeCDMT 63 CD I Live For Your Love(E) COMMODORES GRRP/(Version) POLYDOR8716911 12" (F)										Reggae
COWBOY JUNKIES SWEET JANE/ba COOKING VINYLFRY 8 7" FRY 8T 12" (I/RE)										
CRAZYHEAD NIGHTTRACKS: BABY TURPENTINE/DOWN/Dragon City/Out On A Limb STRANGE FRUITSFNT 018 12" (P)										
**CULT, The FIRE WOMAN/Automatic Blues BEGGARS BANQUETBEG 228TR 12" (W)										
**DARLING BUDS LET'S GO ROUND THERE/Turn You On EPICBLONDV 3 7" Coloured Vinyl BLOND Q3 12" Ltd Ed Etched Disc (C)										
DENNIS, Stefan DON'T IT MAKE YOU FEEL GOOD/(Version) SUBLIMELIME 105 7" Pic Bag LIME T105 12" Pic Bag (A)										
DISCO 2000 UPTIGHT/ba KLF 2003 7" D 2003T 12" (I/RT)										Dance/Disco
EASTON, Sheena DA'S LIKE THIS/(Version) MCAMCAR 1325 7" MCA 23932 12" (F)										Dance/Disco
**EUROPE LET THE GOOD TIMES ROCK/Never Say Die EPICEUR Q5 7" Poster Bag (C)										
FAD, J J SUPERSONIC/(Version) ATLANTICA 9223 7" Pic Bag A 9223T 12" Pic Bag (W)										
FINE YOUNG CANN BALS GOOD THING/Social Security LONDONLON 218 7" LONX 218 12" (F)										
**FORDHAM, Julia WHERE DOES THE TIME GO/ba CIRCAIRB 23 7" YRCD 23 CD (E)										Dance/Disco
FRAZIER, Bernice USE ME/ba BSIBENN 4 7" BENNT 4 12" (A)										
GLASGOW, Debbie CHAMPION LOVER/(Version) GREENSLEEVESGRED 239 7" (BMG/J5)										Reggae
GODFATHERS, The SHE GIVES ME LOVE/Walking Talking Johnny Cash Blues EPICGFT 4 7" Pic Bag GFFT 4 12" Pic Bag (C)										
GRIP, The TEENAGE BRIDE/England You're Dead SURVIVALSUR 048 7" Pic Bag SUR 12048 12" Pic Bag Silicon And Wire(I/BK)										
GUNS 'N' ROSES PARADISE CITY/Used To Love Her GEFFENG 50P 7" Shaped Pic Disc GEF 50X 7" 9275704 MC Sweet Child O' Mine(W)										
GYPSY QUEEN TAKE CARE OF YOURSELF/Helpless LOOPLOOP 102 7" (SP)										
HAMILTON, Lynne CN THE INSIDE/Love Theme From Prisoner Cell Block H A1A1 311 7" Pic Bag (A)										
HERNANDEZ ALL MY LOVE/(Inst) EPICHER 1 7" Pic Bag HERT 1 12" Pic Bag CDHER 1 CD Ltd Edition (C)										Dance/Disco
HOTEL DANCING WITH THE MOONLIGHT/C'mon Everybody PARLOPHONEHOT 1 7" Pic Bag 12HOT 1 12" Pic Bag Legend Of Future/Power (Live)(E)										
ICE-T HIGH ROLLERS/The Hunted Child SIREW 7574TW 12" Special Packaging (W)										Rap

** Previously listed in alternative format

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
JARREAU, Al ALL OR NOTHING AT ALL/One Shot WEA INTERNATIONALU 7663 7" Pic Bag U 7663T 12" Pic Bag U 7663CD CD (W)										Soul
KING, Carole CITY STREETS/I Can't Stop Thinking About You CAPITOLCL 527 7" Pic Bag 12CL 527 12" Pic Bag Time Heals All WoundsCDCL 527 CD (E)										
**LEWIS, Marcus THE CLUB/I Can Tell You AEGIS/EPIC6546612 CD (C)										
MacCOLL, Kirsty FREE WORLD/Closer To God? VIRGINKMA 1 7" Pic Bag KMAT 1 12" Pic Bag You Just Haven't Earned It Yet Baby(E)										
**MADONNA LIKE A PRAYER/Act Of Contrition SIREW 7539C MC (W)										
MARSHALL, John BALL OF CONFUSION/Down To Earth WEAWZ 389 7" Pic Bag WZ 389T 12" Pic Bag WZ 389CD CD (W)										
**MARTIKA MORE THAN YOU KNOW/ba CBS6545201 12" Pic Bag (C)										
METALLICA ONE/Seek And Destroy VERTIGO/PHONOGRAMMETAL 5 7" METAL 12 12" Welcome HomeMETCD 5 CD (F)										
MIDNIGHT OIL BEDS ARE BURNING/Gunbarrel Highway CBSOILT 3 12" OILO 1 12" CDOIL 1 CD (C)										
MIKE AND THE MECHANICS NOBODY KNOWS/Why Me WEA INTERNATIONALU 7602 7" Pic Bag U 7602T 12" Pic Bag U 7602CD CD (W)										
**MILLTOWN BROTHERS, The COMING FROM THE MILL 1989: ROSES/Time BIG ROUNDBIG R101 7" Pic Bag BIG R101T 12" Pic Bag Something On My MindBGR 101CD CD (P)										
**MONKEES, The DAYDREAM BELIEVER/A Little Bit Me, A Little Bit You ARISTA112157 7" (BMG)										
MOORE, Gary READY FOR LOVE/World Frontier VIRGINGMSCDX 2 CD Special Packaging GMSCD 2 CD (E)										
NASH, Johnny I CAN SEE CLEARLY NOW/ba EPICJN 1 7" Pic Bag JNT 1 12" Pic Bag CDJN 1 CD (C)										Reggae
NEVILLE, Ivan FALLING OUT OF LOVE/Sun POLYDORPO 39 7" Pic Bag PZ 39 12" Pic Bag Out In The Streets(F)										
**NEW ORDER ROUND & ROUND/Best & Marsh FACTORYFAC 263R 12" FACD 263 CD Vanishing Point(P)										
ONSLAUGHT LET THERE BE ROCK/Shellshock (Live) LONDONLON 224 7" LONX 218 12" (F)										
PAITON, Tony WHERE DID IT GO/(Part 2) ELLORACELL 2 7" Pic Bag ELL T2 12" Pic Bag (JSE)										Soul
PERFECT DAY JANE/ba LONDONLON 188 7" Pic Bag LONF 188 7" LONG 188 7" LONX 188 12" Pic Bag LONCD 188 CD (F)										
PLEASURE THIEVES CHASING THE RUNAWAY/Goodbye Victorian MINTAMINTA 1 7" Pic Bag (01229-3006)										
**PREFAB SPROUT THE GOLDEN CALF/The Venus Of The Soup Kitchen KITCHENWARESKP 41 7" Pic Disc SKEP 41 7" (C)										
REID GOOD TIMES/(Version) SYNCOPATESY 27 7" Pic Bag 12SY 27 12" Pic Bag CDSY 27 CD (E)										Dance/Disco
RINF BANG BANG/ba CONTEMPOLACER 11 12" (I/RE)										Dance/Disco
**ROACHFORD FAMILY MAN/Never CBSROAEP 5 7" (C)										
SENATORS, The MAN NO MORE/Quiet Life VIRGINVS 1170 7" Pic Bag VST 1170 12" Pic Bag Hey Girl Don't Bother Me(E)										
SIMPLY RED IF YOU DON'T KNOW ME BY NOW/Move On Out WEAYZ 377 7" Pic Bag YZ 377T 12" Pic Bag YZ 377CD CD Sugar Daddy(W)										
SMALLTOWN BOYS, The BEATSKI MIX/(Version) K-TELONE 6106 7" ONE 6606 12" Is It Love I FeelONE 6906 CD (K)										
STEELE, Jvett CALLING YOU/(Inst) ISLANDIS 385 7" (F)										
STEWART, Rod MY HEART CAN'T TELL YOU NO/The Wild Horse WARNER BROTHERSW 7729 7" Pic Bag W 7729T 12" Pic Bag W 7729CD CD (W)										
TEN CITY DEVOTION/One Kiss Will Make It Better ATLANTICA 8916 7" Pic Bag A 8916T 12" Pic Bag A 8916CD CD (W)										Dance/Disco
**THE, THE BEAT(EN) GENERATION/Angel EPICEMU T8 12" Pic Bag CBEMU 8 CD Boxed 3 in (C)										
THRASHING DOVES ANGEL VISIT/She Do Me A&MAM 497 7" Pic Bag AMY 497 12" Pic Bag CDEE 497 CD Baby Like A Rock(F)										
TIKARAM, Tanita WORLD OUTSIDE YOUR WINDOW/For All These Years (Inst) WEAYZ 363CDX CD (W)										
U2 With B B KING WHEN LOVE COMES TO TOWN/U2 - Dancing Barefoot ISLANDIS 411 7" Pic Bag 12IS 411 12" Pic Bag GOD - Part 2 (The Hard Metal Dance Mix)CIDP 411 CD (F)										
UNSEEN TERROR PEEL SESSIONS:INCOMPATIBLE/BURNED BEYOND./Oblivion Descends...Voice Of.../Strong Enough... STRANGE FRUITSFPS 069 12" (P)										
VARIOUS PRESSURE DROP EP: PRESSURE DROP/Guns Of Navarone/Long Shot Kick./Hard Road To... MANGOMNG 25 7" 12MNG 25 12" MBGD 25 CD (F)										Reggae
WEE PAPA GIRL RAPPERS BLOW THE HOUSE DOWN/Ram Showcase JIVEJIVEX 197 12" (BMG)										Rap
WHITE LION WHEN THE CHILDREN CRY/ba ATLANTICA 9015 7" Pic Bag A 9015T 12" Pic Bag A 9015TW 12" (W)										
**WILD WEEKEND BREAKIN' UP BREAKIN' DOWN/Yes Yes PARLOPHONE12RX 6204 12" (E)										
WURZELS, The SUNNY WESTON SUPER-MARE/(Inst) FIRE ENDFNS 2 7" Pic Bag (SP)										
WYNETTE, Tammy LIAR'S ROSES/When A Girl Becomes A Wife EPIC6547767 7" Pic Bag (C)										

A... and Days Night... E
 A... 'n' othin' To It... C
 A... Love... C
 A... Nothing At All... T
 A... Visit... T
 B... Confusion... M
 B... Bang... P
 B... Mix... S
 B... Fire Burning... M
 B... All Around... T
 B... The House Down... W
 B... Up Breakin'... W
 B... Out Don't Fade... W
 B... You... S
 C... Lover... G
 C... The Runaway... P
 C... Streets... K
 C... From The Mill... M
 C... 1989: Roses... M
 C... With The... H
 C... Night... H
 C... Believer... M
 C... Like This... E
 C... Danton... T
 C... The Cruel... B
 C... It Make You Feel... B
 C... Good... D
 C... I Tell Me Lies... B
 C... My Bad Name... N
 C... Down... N
 C... Out Of Love... S
 C... Man... R
 C... Woman... C
 C... Fire... C
 C... World... M
 C... Thing... R
 C... Times... C
 C... Cross... B
 C... Headless Cross... B
 C... Rollers... I
 C... See Clearly Now... N
 C... Fine... N
 C... You Don't Know M. By... S
 C... Blow... P
 C... And Pain... B
 C... The Good Times Rock... E
 C... There Be Rock... O
 C... Go Round There... D
 C... Roses... W
 C... A Prayer... M
 C... A Change... B
 C... No More... C
 C... You Like Crazy... C
 C... Of Mutation... B
 C... More Than You Know... M
 C... Heart Can't Tell You... S
 C... Inroads: Baby Tu... C
 C... Down... C
 C... Knows... M
 C... The Inside... H
 C... Fire... M
 C... Paradise City... G
 C... For Love... M
 C... Em Corner... B
 C... Round... N
 C... Gives Me Love... G
 C... Of A Dream... C
 C... Strawberry... C
 C... Evergreen... C
 C... Weston... W
 C... Vore... F
 C... Super... C
 C... Sweet Jane... C
 C... Care Of Yourself... G
 C... Marriage Bride... P
 C... Seal(en) Generat... T
 C... The Club... L
 C... The Golden Calf... P
 C... The Hunter... C
 C... To Ride... D
 C... Light... B
 C... Me... F
 C... Road Ray (EP)... A
 C... Play Ska... C
 C... When Love Come To... U
 C... Town... W
 C... When The Children Cr... W
 C... Where Did It Go... P
 C... Where Does The Time Go... B
 C... Wind... T
 C... Window... T
 C... Tasty Tak... Z



Gusty MacColl



Thrashing Dove

See New Albums for Distributors Codes

Monday 3rd-Friday 7th April

Single Releases: 70

Year to Date: 14 weeks to 7th April

Single Releases: 982

China Crisis Saint Saviour Square

New Single Out Now

Order via your Virgin Rep or EMI Telesales

7"

VS 1163

12"

ST 1163



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Koppelman: three decades of publishing prowess

From the humble beginnings of penning Yogi, a paean to the cartoon character, to chairman of EMI-SBK are the book-ends to Charles Koppelman's career in the music industry. But there's more as Dave Laing discovers

CHARLES KOPPELMAN's elevation to the post of chairman of the EMI-SBK publishing company is the zenith of an action-packed three decades in the music business.

He began as a singer. With college friend Don Rubin the 19-year-old Long Island University student formed the Ivy Three, whose Yogi, a paean to the Hanna Barbera bear, reached the US top 10 in 1960 on the Shell label, bankrolled by a New Jersey dentist.

Koppelman and Rubin soon shrewdly decided that publishing was a better bet, understudying Don Kirshner at Screen-Gems Columbia, a catalogue that Koppelman now controls as part of the EMI stable. The duo also briefly worked at Roulette Records before setting up their own company which mixed publishing and production — an unusual mixture for the early Sixties.

They moved in on Greenwich Village by signing the Lovin' Spoonful and Tim Hardin. Koppelman and Rubin also produced Petula Clark and Bobby Darin, whose TM Music they bought in the mid-Sixties. Recent events were curiously prefigured when the duo did a label deal in 1967 with Capitol for their now forgotten Hot Biscuit marque.

The following year the fledgling Koppelman-Rubin empire was bought out by Commonwealth United and in the early Seventies Charles Koppelman spent a fruitful period at CBS where he was a vice-president of the label's publishing subsidiaries April Music and Blackwood, both of which he would later own.

It was in 1974 that Koppelman struck out on his own again, forming The Entertainment Co with New York lawyer Martin Bandier. Over the next decade the pair became noted for steering the recording careers of some major female artists. Among them were



CHARLES KOPPELMAN: 'SBK? — Simply Bandier and Koppelman'



CHRIS GILBEY, MD of MCA Australia was in London recently to present Mark Nevin of Fairground Attraction with a number one award for the single Perfect which was number one down under for several weeks. Pictured left to right are Chris Gilbey, Nevin and John Brands, MD of MCA London.

Barbra Streisand, Dolly Parton, Diana Ross and Donna Summer.

The move into the big league came in 1986 when Koppelman and Bandier linked up with financier Stephen Swid who bankrolled the takeover of CBS Songs, the publisher which Koppelman had worked for over a decade earlier. For \$125m SBK Entertainment World Inc acquired 200,000 copyrights in November 1986.

Scarcely two years later, the SBK catalogue, now standing at 250,000 songs through signings and acquisitions, was sold to Thorn EMI for \$337m, nearly 10 times the net publisher's share.

Now Koppelman and Bandier face the task of welding together two contrasting corporate psychologies — the traditional solidity of

EMI and the more entrepreneurial, even buccaneering approach fostered at SBK. If the precedent of Warner Chappell is anything to go by, the road ahead will not be easy. In the UK and US at least, the vast majority of Chappell staff have voted with their feet. The likelihood of Koppelman and Bandier avoiding such a haemorrhaging of experienced staff must be counted slim.

In addition, the duo have taken on the setting up of their own label, with the first product due next month. With management changes at the publishing company promised around the same time, the next few months will be lively ones for SBK which Koppelman smilingly says now stands for "Simply Bandier and Koppelman".

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D I A R Y

AFTER THE SBK acquisition and this latest Chrysalis deal, some observers are suggesting that surely there can't be any more deals out there to be done. Don't you believe it... "Island Records for sale?" is the latest to bubble to the surface once more. "Pure rumour and speculation," says an Island spokesman, which is perhaps a dangerous comment to make, being exactly what EMI said about the prospect of Bandier and Koppelman heading EMI-SBK... By the way, having left Stephen Swid behind, the dynamic duo joke that SBK now stands for *Simply Bandier and Koppelman*... One of the pix relating to the EMI-Chrysalis deal shows the principals posing in front of a portrait of Mao Tse Tung and when MW enquired as to the significance of this, we were told a) "you should have seen the alternatives", and b) "it's an indication of the next market we're going to attack"... One key point of the deal which should not be glossed over is Thorn EMI's option to purchase the other 50 per cent of Chrysalis Records. Now Dooley is no financial expert but he can recall very few cases where that sort of option is not exercised — and it usually happens earlier than is specified in the contract (in this case, 1999)... Difficult to see just what a deal between EMI and Chrysalis has got to do with Virgin but Richard Branson has cleverly taken the opportunity to comment that the valuation of Chrysalis would effectively put a tag of \$1bn (sounds a bit high to us, Richard) on his record operation, compared to the last stock market valuation of less than £200m for the entire group. Can we have our shares back, please?... Branson adds that he is confident that Virgin Records America "will be in profit by the end of 1989 — earlier than originally planned"...

LOOKS LIKE A&R man Gordon Charlton is staying where he is at CBS (reassuring to know that money still talks in the music business) but don't be surprised to learn of a certain amount of musical chairs in A&R departments over the coming weeks... Who says radio sells records? MW's initial researches indicate that Radio One's new album playlist is having little effect on sales... That may well be one of the topics which comes up at the Radio Academy's Music Radio conference which takes place at the Barbican on April 5 following a reception in HMV Oxford Street the previous evening. Speakers include MW's very own Adam White, so your absence will be noted... Sad to report the death of Al Bennett, founder of the Liberty label in the Fifties... PolyGram's Obie, a guest speaker at a Television & Radio Industries Club lunch, took his life in his hands by suggesting to the hardware-orientated audience that a lack of machines in the shops has impeded the progress of CDV. He was duly savaged by the brown goods dealers who blamed a shortage of software and PolyGram commercial director Peter Rezon argued the point with them almost to the point of fisticuffs as he was leaving the room.

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KID'S TALK: Andrew Roachford joins David Jensen for the launch of his new book.



GOODS TO go: Hue And Cry take part in a charity grab as part of the opening of HMV's new store in Fulham.



HEY MUSIC lovers: S'Express were also on hand to give the HMV store a good launch.



FLYING HIGH: The Four Tops and Flying Music celebrate the group's sell-out UK tour.



JOE DISCS: Joe Longthorne receives gold and silver discs for his Songbook album.



CURRAN AFFAIRS: BMG Music managing director Paul Curran (back right) with new signings Jim Jiminee.



CELLO, HOW are you: French cellist Paul Tortelier visits HMV Oxford Circus to mark the release of his commemorative album.



BLUE GOES gold in green: Deacon Blue receive gold discs for sales of their Raintown album in Ireland.



ROCK ON Tommy: DJ Tommy Vance joins Vow Wow after their London gig.

32 BOB DYLAN SONGS BY 32 DIFFERENT ARTISTES

SIDE 1

blowin' in the wind **
SAM COOKE
(P) 1964 BMG MUSIC

a hard rain's a gonna fall ††
BRYAN FERRY
(P) 1973

don't think twice it's alright **
BOBBY BARE
(P) 1965 BMG MUSIC

tomorrow's a long time **
ELVIS PRESLEY
(P) 1966 BMG MUSIC

dusty old fairgrounds ††
BLUE ASH
DATE UNKNOWN

it ain't me babe ***
JOHNNY CASH
(P) 1967 CBS RECORDS INC.

mama you been on my mind ††
ROD STEWART
(P) 1972 MERCURY RECORD PRODUCTIONS INC.

if you gotta go, go now *
FLYING BURRITO BROTHERS
(P) 1972 A&M RECORDS INC.

SIDE 2

mr. tambourine man ***
THE BYRDS
(P) 1965 CBS RECORDS INC.

farewell angelina ***
NEW RIDERS OF THE PURPLE SAGE
(P) 1975 CBS RECORDS INC.

it's all over now, baby blue ††
THEM
(P) 1973

it takes a lot to laugh,
it takes a train to cry ***
STILLS-KOOPER-BLOOMFIELD
(P) 1975 CBS RECORDS INC.

from a buick 6†
GARY U.S. BONDS
(P) 1981

just like tom thumb's blues •
JUDY COLLINS
(P) 1964

absolutely sweet marie †
JASON AND THE SCORCHERS
(P) 1984

this wheel's on fire ††
SIOUXSIE AND THE BANSHEES
(P) 1987 POLYDOR LTD.



SIDE 3

i shall be released †
TOM ROBINSON BAND
(P) 1977

i pity the poor immigrant ††
RICHIE HAVENS
(P) 1969

all along the watchtower ††
JIMI HENCRIX
(P) 1968 POLYDOR INT.

lay lady lay *
HOYT AXTON
(P) 1976 A&M RECORDS INC.

tonight i'll be staying here with you †
TINA TURNER
(P) 1974

wanted man †
GEORGE THOROGOOD
(P) 1982

champaign illinois ***
CARL PERMINS
(P) 1969 CBS RECORDS INC.

when i paint my masterpiece †
THE BAND
(P) 1971

SIDE 4

watching the river flow •
JOE COCKER
(P) 1978 WEA INTERNATIONAL INC.
TAKEN FROM THE LP 53087, LUXURY YOU CAN AFFORD

knockin' on heaven's door ††
ERIC CLAPTON
(P) 1975 RSO RECORDS LTD.

simple twist of fate *
JOAN BAEZ
(P) 1975 A&M RECORDS INC.

rita mae •
JERRY LEE LEWIS
(P) 1979 WEA INTERNATIONAL INC.
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abandoned love ††
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seven days ***
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